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GÁLIGNANI'S
Grammar and Exercises,

IN

TWENTY-FOUR LECTURES

ON THE

ITALIAN LANGUAGE;

IN WHICH THE

PRINCIPLES, HARMONY, AND BEAUTIES

Of that Language are, by an Original Method,

SIMPLIFIED AND ADAPTED TO THE MEANEST CAPACITY;

AND THE

Scholar enabled to attain, with Ease and Facility,

A COMPETENT KNOWLEDGE OF THE LANGUAGE,

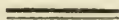
WITHOUT THE HELP OF ANY MASTER.



FOURTH EDITION,

ENLARGED AND IMPROVED,

By ANTONIO MONTUCCI, SANESE, LL.D.



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AL
NOBILISSIMO, E VALENTISSIMO UOMO
ALESSANDRO HAMILTON
DE'
D U C H I D I H A M I L T O N
D' OGNI UTILE E LIBERALE STUDIO
C U L T O R E E P R O T E T T O R E ,
CUI
LA SUA SOMMA E SPEZIALE AFFEZIONE
PELLE
T O S C A N E L E T T E R E
PIACQUE APERTAMENTE MOSTRARNE,
DIUTURNAMENTE NELLE ITALICHE CONTRADE DIMORANDO,
DELLA
T O S C A N A F A V E L L A
I PIU' PREZIOSI ANTICHI MONUMENTI RAGUNANDO,
E DI QUELLA
SUO SECONDO MATERNO LINGUAGGIO FACENDO:
CON SOMMA CONVENEVOLEZZA
I L P R E S E N T E V O L U M E
I P R E C E T T I E I M O D I D I Q U E L L ' I D I O M A D I L U C I D A N T E ,
I M P E T R A T A P E R M I S S I O N E ,
A C A G I O N E D ' O N O R E ,
E D
A, BENCHE' TENUE, DIMOSTRAZIONE
D' UMILISSIMA SERVITÙ E VIVISSIMA GRATITUDINE
O S S E Q U I O S A M E N T E
D. D. D.
L' EDITORE ED AUTORE,
A N T O N I O M O N T U C C I ,
A E D I M B O R G O N E L M . D C C C . X X I I I .

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THE
GENIUS
OF THE
ITALIAN LANGUAGE.

“ *CETTE langue est douce, sonore, harmonieuse et accentuée plus qu’aucune autre. Elle est douce, parce que les articulations y sont peu composées ; que la rencontre des consonnes y est rare et sans rudesse, et qu’un très-grand nombre de syllabes n’y étant formées que de voyelles, les fréquentes élisions en rendent la prononciation plus coulante : elle est sonore, parce que la plupart des voyelles y sont éclatantes, qu’elle n’a pas de diphthongues composées, qu’elle a peu ou point de voyelles nasales, et que les articulations rares et faciles distinguent mieux le son des syllabes, qui en devient plus net et plus plein. A l’égard de l’harmonie, qui dépend du nombre et de la prosodie autant que des sons, l’avantage de la langue Italienne est manifeste sur ce point : car il faut remarquer que ce qui rend une langue harmonieuse, et véritablement pittoresque, dépend moins de la force réelle de ses termes, que de la distance qu’il y a du doux au fort entre les sons qu’elle emploie, et du choix qu’on en peut faire pour les tableaux qu’on a à peindre.*”*

J. J. ROUSSEAU.

* Those who are desirous to see the above judicious observations on the delicacy and harmony of the Italian tongue fully demonstrated and exemplified, are referred to the *Treatise* on Italian pronunciation, prefixed to the *INSTRUCTION* *GIOCOSTO*, published by the Editor, in 1793. At the same time he most ingeniously declares, that the above striking passage was then unknown to him, however similar its contents may appear to the following extract from p. lxxxii. of the same *Treatise*.—“ Perhaps without rhythm there cannot be melody, there cannot be harmony in speech. The Chinese have found it by means of *tones*; the Greeks and Latins obtained it principally by means of *rhythm*; and the Italians by the natural facility of the articulations, and the just mixture of vowels and consonants; by avoiding *nasality* and *aspiration*; but still more by that wonderful *variety of accents*, of which we have already treated.” — *Eduor*.

DIRECTIONS FOR BEGINNERS,

*Shewing them how to use this Copious Grammar, in
the way of a small Book of Rudiments.*

IN my long practice of Teacher of Languages, for a space of upwards of twenty years, I have observed that those who undertake to study a modern language, may be with propriety distinguished into two very different classes.

The first, and far more numerous, is that of those who, despising all the *minutiæ* of grammar, care for nothing else than a smattering of the language, consisting in a fluent reading of some of the most common books, and the acquisition of some familiar phrases, to be understood in conversing on the most common subjects in life.

The other less numerous class consists of those who are never satisfied in their philological researches : they wish to enter into the real spirit and genius of a language ; they thirst after the solution of all its grammatical difficulties ; they are eager to know all its resources, and to view, as it were, all the naked beauties of the language they study.

For this second class no grammar can prove too copious, and it is for them that I have chiefly written the long additions I have made to this volume.

There are many voluminous Italian grammars ; but none, to my knowledge, are swoln with grammatical subjects, all taken, like these, from the purest source of those grammarians, who are universally acknowledged as the Lawgivers of the Tuscan Literary Republic. (See farther on, my ADVERTISEMENT, at p. xxi.)

I should, however, deserve blame, if the utility of this volume did not extend to the improvement of the most numerous class of students ; and I should have certainly defeated the views of the Proprietors, and disappointed the Public at large. Let therefore beginners, and those who loathe grammatical subjects, attend to the following DIRECTIONS, and they will find this work as useful as any small book of *rudiments*, and much more acceptable, as they

may fully rely on the accuracy of its contents, save only a few typographical errors.

Those pages of this Grammar, the contents of which are most indispensably necessary to beginners, are here enumerated in the same order as they ought to be read and studied, to attain that superficial knowledge of the Italian language they wish.

P. 2.

Here the pupil will find the Italian ALPHABET, with the proper PRONUNCIATION of each letter. After having learnt to read it well, neglecting all the rules upon the *E*, *o*, *s*, and *z*, let him go to

p. 8,

where, having read those *short Observations* on the *use* and *pronunciation* of some letters, let him continue to read at

pp. 10 and 11,

the *Table* of the *Italian Elements*, and having learnt the right pronunciation of all the Italian words therein given, he will find no difficulty in reading.

P. 12 to 15.

There is nothing to neglect in these pages, containing most necessary rules for the formation of the *gender* of adjectives, and of the *plural* for all nouns.—Let the pupil correct rule No. 19, p. 13, according to *Note**, at p. 258.

P. 16.

I would recommend to the pupil to pay attention to the display of *declensions* of *articles* and *nouns* joined to some *prepositions*, as given from p. 16 to 31; but if he does not like declensions, let him learn them by practice, and let him only examine this page, where the most important rules on the use of the article are given; and then,

p. 17,

with its *Notes*, containing the *table of articles*, with further remarks.

P. 22.

He must then fix in his memory the list of *irregular nouns* given in this page.

P. 32.

Let him try then these *Exercises*, to acquire practice of the rules he has read concerning *articles* or *nouns*, their *gender* and *number*.

P. 255, 256, 257, 259.

In doing those Exercises, let him make use of the *Synoptical Tables* concerning *articles*, *nouns*, and *pronouns* given in these pages; particularly as their contents are the result of a most mature meditation on the pages of the *Grand Vocabolario della Crusca*, and consequently more accurate than what is contained from 16 to 32 of this Grammar.—After he has done them, let him consult the KEY at the end of this Grammar, and let him correct them by it.

P. 33 to 45.

I cannot dispense the beginner with reading most attentively the contents of these pages, being very little more than what the author originally wrote, to teach the proper application of *articles definite indefinite*, *numeral*, and *partitive*. Also the *position of adjectives*, and the formation of *comparatives* and *superlatives*. The whole is interspersed with *Exercises* which the pupil must do, and then consult the KEY to the Exercises given in this Grammar, as directed above.

P. 49 to 52.

Here the pupil will find copious tables of *numerals*, both *cardinal* and *ordinal*. He only needs to consult them occasionally. But he must peruse attentively

p. 52,

containing the rules for the *use of numerals*.

P. 221 to 222.—Also p. 229 to 240.

At the same time that the pupil peruses the pages pointed out above, he must read the contents of these, and put them in practice as he writes the Exercises, in order to learn the proper *orthography*, the *contraction*, and *increment* of words, &c. &c.

Pp. 55 and 56.

Here the pupil will find the tables of the *personal pronouns*, and, at

p. 59,

the *Exercises* upon them, which he will do as directed above.

Pp. 60 and 62

will teach him how to address Italians in a polite way, which is done by speaking in the *third person* of the *feminine gender*, both with ladies and gentlemen.

Pp. 62 to 70.

I have in these pages economically abridged what the author had originally said on that very difficult and important part

of Italian grammar, the *Conjunctive Pronouns*. The pupil therefore must attentively peruse them; and particularly retain the contents of

p. 66,

nn. 18. and 19, being the most important rules for the practical use of the *conjunctive* pronouns; and let him read at the same time the *Note**, at p. 169, and the other marked† at p. 171.

Pp. 67 and 70.

The *Exercises* found at these pages must also be done, and corrected, as mentioned before.

P. 110 to 113.

Here the pupil will find a useful *table* of the *possessive pronouns*, with their *declension* and *Exercises*.

P. 113 to 116

contain further *rules* upon them, equally necessary, and more *Exercises*.

P. 117 to 129.

The same page 119 contains a useful *Table* of the *demonstrative* pronouns; and in the following pages similar *Tables* are given of the *relative*, *interrogative*, and *indefinite* pronouns, with as short rules as possible, and *Exercises* for all these pronouns. The whole indispensable to the pupil.—Always recollecting to consult the *KEY* for the correction of the *Exercises*.

P. 130 to 145.

In these pages are contained the *conjugations* of the *auxiliaries*, *Avere*, to have, and *Essere*, to be; which the pupil ought to have learnt by heart, all the while he studied the pronouns, and did the *Exercises* upon them. The pupil ought to learn by heart first the conjugation of these auxiliaries *alone*, and then the whole again connected with these short sentences, which will enrich his mind, at the same time, with familiar phrases and colloquial forms. Let him also take particular notice of the *Notes* at the bottom of each page.

P. 146

is most essential, containing instructions for the accurate formation of *affirmative*, *negative*, and *interrogative* sentences.

P. 147 to 150

contain *Exercises* and rules of the highest importance for the accurate formation of some of the *regular tenses* of verbs, the use of the *infinitive*, *preterite*, *participles*, &c.

P. 265.

The perspicuous *Table* of the three regular *conjugations* exhibited in this page, supersedes the necessity of the pupil studying the verbs fully displayed from p. 150 to 158.

P. 166 to 172

are most essential, exhibiting models of the *passive* and *reflective* verbs.

P. 172 to 177

are no less important, shewing the conjugation of the *impersonal* verbs and *participles*. The *Exercises* should be done, and then corrected according to the *Key* above quoted.

P. 301, and following,

containing the *Irregular Verbs*, *alphabetically arranged*, the pupil may consult occasionally, attending to the DIRECTIONS prefixed to it.

P. 178 to 193.

The pupil may learn by heart a little every day of the *phrases* which fill almost all these pages ; and while he improves himself in the attainment of the *colloquial* style, he will insensibly become acquainted with the *syntax* and proper *use* of the Italian *prepositions*, *adverbs*, and *conjunctions* exemplified in them.

P. 208 to 213.

The student desirous of *speaking*, or *writing* Italian *grammatically*, should pay particular attention to the *rules of concord* laid down in these pages, and

p. 208 to 213

will be particularly useful and acceptable to him, as containing *practical remarks* for turning several *French* and *English idioms* into good Italian.

Finally, the VERY COPIOUS ALPHABETICAL INDEX at the end of the Volume, will occasionally refer the studious to the smallest part of this work, without bestowing much pains in finding what he wants. For this purpose, not only whatever has been observed on every article, pronoun, or any other Italian word, has been summarily referred to under each of them, but even the English pronouns, and all other English words or idioms, of which the version has been taught in the course of the work, have all been alphabetically registered in this INDEX, in order that even the person not so well conversant with grammar as to be able to know at first sight whether the translation of an English

word might be expected to be taught in this Grammar, or where it ought to be found, may get out of all perplexities at once, by looking for it in this INDEX.

The SUPPLEMENT (which may be had of the Publishers of this work) will not only prove to the reader an agreeable pastime for his leisure hours, by unravelling the ANECDOTES with a pocket Dictionary, but will even supersede the necessity of purchasing another book, at least, for the express purpose of improving himself in the knowledge of the Italian language; since he may learn by it all styles, familiar and elevated, prose or verse.

The VOCABULARY* will teach him how to call by its proper name all the most important articles of life, whether concerning arts, sciences, or civil life.

The PHRASES and DIALOGUES* will be as so many Italian companions of various trades and stations, who will converse with him as long as he likes, and initiate him in the easy and daily mode of speaking in Italy without either appearing a stranger, a pedant, or an idiot.

The LETTERS will give him some idea of the Italian epistolary style, chiefly on literary subjects—and the SELECTION from eminent poets and prose writers will familiarize him with most of the learned or entertaining Italian books now extant.

* Concerning the accuracy of these Articles, see the *Editor's Account*, prefixed to the SUPPLEMENT.

*Extract from the Monthly Review, New Series,
vol. xxi. page 87. September 1796.*

GALIGNANI'S TWENTY-FOUR LECTURES,
§c. §c.

“ THOUGH it seems impossible for a person, who is ignorant of the Italian language, to comprehend and retain the grammatical rules laid down by this author when delivered, *vivâ voce*, in Lectures; yet in a careful perusal and meditation, they appear capable of fulfilling all the promises in the title-page.

“ A few foreign idioms* occur in the English, which, however, are not of such a kind as will render the explanatory part of this work unintelligible. Of the precepts it may be justly said, that they are new, clear, and well-digested; and though the usual grammatical form has been abandoned, the chief purposes of a Grammar seem supplied in a less dry and formal manner than has hitherto been devised by ancient writers on the subject.

“ The exercises which the Author has given in radical words, for the student to find out the genders, numbers, and inflexions (in the manner of our old school-book, CLARK'S Exercises), would perhaps have been rendered still more useful, remote from a master, if they had been inserted at the end of the

* Of these I have endeavoured to rectify several; but, I am a foreigner too: nor is there any difference between the Author and the Editor in this respect, than that the former had then resided in England about four years, while I came to England in March 1789, and have remained in it ever since, a few months only excepted.—*Editor.*

book in good Italian,* for the student to consult for instruction, when he has rendered them as perfect as he is able by the rules which the Author prescribes. The praxis which Sig. GALIGNANI has furnished for every part of speech, and particularly for the articles, prepositions, degrees of comparison, and auxiliary verbs, are admirably calculated to facilitate the acquisition of correct speaking and composition. Many idioms, peculiar to the Italian tongue, are pointed out and explained, which have not before been remarked in any grammatical Tract, written expressly for our own country.

“ The use of the auxiliary verbs *avere* (to have), and *essere* (to be), is exemplified in a new and ingenious manner;” see LECTURE XVIII,† “ as a specimen of the mode in which the Author has contrived to connect the sense through all words and tenses of the verbs, with the three personal pronouns singular and plural.

“ On the whole, we do not recollect to have seen so much useful knowledge, on this subject, compressed into so small a compass in any other book.”

* The student will find that the improvement here suggested by learned Reviewers has been supplied by me at the end of the volume: and this Grammar will, I believe, be the only one possessing that advantage.—*Editor*.

† The Reviewers give here a long quotation out of the auxiliary verbs of Sig. GALIGNANI. I have substituted to it the reference to the LECTURE itself, where they are to be seen. Although the Reviewers have honoured the Author with an unexampled long account, for an elementary book on a foreign language, yet they have forgot noticing the peculiar advantages resulting from the *alphabetical list* of the *irregular verbs*. See the ADVERTISEMENT I have prefixed to the same, where some strictures will be found on the usual method of exhibiting them in all other Italian Grammars.—*Editor*.

ADVERTISEMENT

BY

THE EDITOR.

THE merit of this Grammar is sufficiently established by the authority of the eminent Reviewers, of which an extract has been just given.*

It being a common practice with the generality of editors to assure the reader in the preface or title-page, that the work is *greatly enlarged, corrected throughout, considerably improved, &c.* while, on collating the former editions with their own, such *enlargements and improvements* prove imperceptible, I have thought proper to distinguish the most material of mine with the sign ¶ in the body of the work, and with the word *Editor* in the additional notes.

The many slight alterations which the text and notes have undergone are not noticed; but when only a few words have been retained in either, and the sense totally altered, I have thought myself entitled to distinguish such paragraphs or notes† as wholly mine.

Whoever has made any progress in the Italian Grammar, will readily agree with me, that one of its most difficult parts are the *conjunctive pronouns*. To the elucidation of this intricate subject the author had allotted the two LECTURES XI. and XII. But he had

* However liberal and diffuse the encomiums are with which the Reviewers have honoured this Grammar: See a material omission of theirs pointed out in the foregoing note†.

† Some notes having received only an addition at the end, the word *Author* points out where my addition begins.

omitted, as well as all his predecessors, a full *display* of these pronouns, wherein the reader could find at one view all the possible combinations they are liable to. I have therefore given a new cast to the two Lectures above-mentioned, and made only one of both, without omitting any thing but useless repetitions which occurred here and there. So that LECTURE XII. is wholly mine, and exhibits the much-wanted *display* of the conjunctive pronouns, methodically arranged, explained, and enriched with examples* and observations; the whole being now, for the first time, committed to press in Great Britain.

As to the importance and merit of these additions, I appeal to the judicious Italian critic, and to the Author himself, who cannot possibly deny that our joint † exertions were then greatly checked by short finances and time, to give the proper extent and polish to such an important production.

With all other readers I have no better means to justify myself than by submitting to their perusal the following enumeration of the classical works, from which I can most solemnly assure them to have derived the whole of the grammatical part of my own materials.

* Although the examples are taken from *Cinonio*, as well as the whole display here mentioned, they will not be found accompanied with quotations; since, to make them as short as possible, they have undergone some alterations; but they are fully sufficient, short as they are, to convey to the student the instruction they are meant to contain.

† Let me observe here, that all the part I had in the former edition was to lend the Author my Treatise on Pronunciation, an Index of the Irregular Verbs, and to look over the revisal of several sheets.

Vocabolario della Crusca, 5 vols. 4to. Venezia, 1763.

Buonmatei, Grammatica della Lingua Toscana, pubblicata dagli Accademici della Crusca, 4to. Firenze, 1760.*

Pistolesi, Prospetto de' Verbi Toscani, 4to. Roma, 1761.

Rabbi, Sinonimi, ed Aggiunti Italiani, 4to. Parma, 1778.

Cinonio, Osservazioni della Lingua Italiana, 2 vols. 4to. Venezia, 1739.

Mastrofini, Dizionario Critico de' Verbi Italiani, 2 vols. 4to. Roma, 1814.

The celebrity of the above volumes is so universal, that it will secure me the unanimous approbation of all those who will do me the honour of crediting the above assertion.

For the *marginal directions* of the former edition, I have substituted an *Index*, which, being alphabetically digested, and far more copious than them, will prove of a much readier and more useful assistance to the student.

Arabic figures, in regular progressions, have been added to each paragraph, and their series recommenced at every Lecture, for a more precise reference to any part of the work, either in the prosecution of the same, or in the compilation of the *Index*.

As to the SUPPLEMENT containing *Dialogues*,

* Most impudent subsequent editors have been found of this invaluable work, who have dared to disfigure, alter, and omit many of the learned annotations of the Academicians. Let the reader be aware that this is the only edition to which implicit credit ought to be given.

*Anecdotes, Letters,** and *Selection* of Italian pieces, they are entirely my own addition from other Grammars and books, since the former edition contained none. I am of opinion, that an elementary book can scarcely deserve the name of Grammar without these useful appendages, which, besides being established by the almost unanimous practice of other grammarians, they save also the scholar the purchase of other books for some time.

Many being apt to judge of the merit of a publication without reading the *Preface*, little caring for what the author might say to recommend his work in preference to any other, I have prefixed an ADVERTISEMENT to the Lectures on *Pronunciation*, on *Personal* and *Conjunctive* Pronouns, to the *Models of the Regular*, and the *List of Irregular Verbs*, as well as to my *Dialogues*, including some strictures on the usual method of treating and collecting similar subjects in almost all other Italian Grammars. To those I refer my readers; and, soliciting their kind indulgence, I beg of them to remember, that a Grammar cannot contain all the possible rules belonging to the language it explains; but that the student ought to be contented if the most important are not omitted, and if whatever it contains is accurately and perspicuously delivered, which I humbly presume to be the qualification of the present work.

* Some of these are from well known and eminent literary characters, whom the editor has had the good fortune to be acquainted with, and to them he begs leave to refer those who might feel inclined to doubt his qualifications for the art he professes.

TWENTY-FOUR LECTURES

ON THE

ITALIAN LANGUAGE.

LECTURE I.

On the Letters, and their true Pronunciation: where the imperfection of the Italian Orthography, in respect to the uncertain and difficult sounds of the letter E, O, S, Z, is supplied by practical Rules; and also the sound of the most difficult Italian Syllables is conveyed by the corresponding English sound.

ADVERTISEMENT BY THE EDITOR.

THE following Rules on Pronunciation having been by my leave abridged by the Author from my Treatise on the pronunciation of the Italian Language, and the celebrated proverb, "*Lingua Toscana in bocca Romana*," being often objected to me as a Tuscan, I beg leave to insert the following observation from the above-mentioned Treatise, wherein the origin of this celebrated adage is ingeniously investigated: observing, at the same time, that either a Roman or a Tusean may have a correct pronunciation, if he has bestowed some attention to get clear of national prejudices and mistakes.

At page 31, of my Treatise, where I treat of the following elements: (See the *Table of Elements* at the end of this Lecture.)

- | | |
|---|---|
| 3. <i>e.</i> soft, as in <i>cacio</i> . | 10. <i>g.</i> soft, as in <i>seggio</i> . |
| 4. <i>e.</i> <i>ch.</i> hard, as in <i>coeche</i> . | 11. <i>g.</i> <i>gh.</i> hard, as in <i>ago</i> , <i>aghi</i> . |
| 5. <i>ch.</i> flat, as in <i>occhio</i> . | 12. <i>gh.</i> flat, as <i>stregghia</i> . |

We read as follows: "The lovers of the delicacy of the Italian language ought cautiously to guard against imitating the vulgar among the Tuscans in pronouncing too languidly the C and G (*soft*;) making of the one improperly the element SC, placed in the table at N 25, and of the other the

French J ; and it would be likewise very blameable to pronounce with aspiration the elements 4th and 5th,* as an awkward and disagreeable mode to the delicate ears of the learned: on the contrary, each of the above enumerated elements ought to be distinctly heard in pronunciation, without any alteration taking place in the pure sound of the following vowel.—The Romans pronounce these elements with much grace and correctness; and perhaps this sole reason has given rise to the known proverb, “*Lingua Toscana in bocca Romana;*” since, in every other respect, the Tuscan is superior to all Italy, both in purity of the language, and the delicacy of the pronunciation.

1. THE Italian Language is written with the following twenty-two characters or letters, *viz.*

A, B, C, D, E, F, G, H, I, J, L, M, N, O,
P, Q, R, S, T, U, V, Z.

Which by the Tuscans are thus called :

ah, bee, chee, dec, ay, effay, gee, ackah, ee, ee loongo,
A, Bi, Ci, Di, E, Effé, Gi, Acca, I, J lungo,
ellay, emmay, ennay, o, pee, koo, erray, essay, tee, oo, voo,
Elle, Emme, Enne, O, Pi, Cu, Erre, Esse, Ti, U, Vu,
dsaitah.
Zeta.

B, C, D, G, I, J, O, P, Q, T, U, V, are considered as of the masculine gender, and the other ten, A, E, F, H, L, M, N, R, S, Z, are of the feminine.

2. The Italian tongue has this great advantage over the English, French, and other European languages; the words are written exactly as they are pronounced: so that there is not a letter useless in writing, except the letter *II*, which is introduced at the beginning of four words, where it is silent, as will be observed in its proper place.

3. The various *elements* or sounds of the Italian language being *thirty* in number, as it will appear from a TABLE at the end of this Lecture, and the letters employed in writing them being only *twenty-two*, as has been observed, some

* The error of accompanying these elements with an aspiration is very ancient; for *Catullus* ridicules *Arius* for not only aspirating the vowels preceded by *C*, but even the pure vowels, as we learn by that famous epigram——

Commoda dicebat, si quando Commoda vellet

Dicere et Hindidias, Arius, insidias, &c.

difficulties necessarily occur in the Italian pronunciation : These chiefly consist in the double sound of the vowels *E* and *O*, which are sometimes pronounced *close*, sometimes *open* ; and in the consonants *S* and *Z*, which in some words are sounded *soft*, in others *hard*.

Rules on the sound of the Vowels E and O.

4. The true pronunciation of the vowels *E* and *O* is very important, not only to preserve that sweet variety which the Tuscans give to them, by an *open* and *close* pronunciation, but still more to distinguish several words, which, if *E* or *O* be sounded *open*, signify one thing, and, sounded *close*, they signify another. Examples : *mele* with the open *E* means *honey*, with the *E* close means *apples*. The *E* in *pesca* sounded open signifies a *peach* ; sounded *close*, it means fishing. *Botte*, with the *O* open, signifies *blows* ; with the *O* close, it means a *cask*. *Colto* sounded open means *gathered* ; sounded *close*, it signifies *cultivated*.

Words having two or more meanings, though written with the same letters, and pronounced either the same, or with different sounds, even independent of those influenced by the *E* or *O*, are very numerous in Italian, as in most other tongues, nor can we prescribe any other rule than practice.

5. The following lists are subjoined to give the student some idea of the difference of meaning by the two sounds of the vowels *E* and *O*.

<i>E</i> open, as <i>e</i> in <i>let</i>	<i>E</i> close, as <i>ai</i> in <i>pain</i>
<i>Tema</i> —Subject, (in Oratory)	<i>Tema</i> —Fear
<i>Legge</i> —He reads	<i>Legge</i> —Law
<i>Venti</i> —Winds	<i>Venti</i> —Twenty
<i>Accetta</i> —Accepted, <i>part. fem.</i>	<i>Accetta</i> —Ax
<i>Peste</i> —Plague	<i>Peste</i> —Pounded, <i>part. fem. pl.</i>
<i>Messe</i> —Harvest	<i>Messe</i> —Masses
* <i>Mezzo</i> —Means	<i>Mezzo</i> —Over-ripened
<i>Esca</i> —Let him go out	<i>Esca</i> —Bait, Enticement
<i>O</i> open, like <i>o</i> in <i>not</i>	<i>O</i> close, like <i>o</i> in <i>note</i>
<i>Posta</i> —Post	<i>Posta</i> —Put, <i>part. fem.</i>
<i>Torta</i> —Twisted	<i>Torta</i> —Tart

* The various significations of *Mezzo* depend also from the different sounds of the double *Z*, which, in the first instance, is sounded *rimessa*, and in the other *gagliarda*. See Rules on this letter at p. 7.—Editor.

<i>Corso</i> —Corsican	<i>Corso</i> —Course, or race-ground
<i>Foro</i> —The bar	<i>Foro</i> —Hole
<i>Rocca</i> —Citadel	<i>Rocca</i> —Distaff
<i>Tosco</i> —Poison	<i>Tosco</i> —Tuscan
<i>Torre</i> —to take away	<i>Torre</i> —A Tower
<i>Volto</i> —Turned	<i>Volto</i> —Face
<i>Voto</i> —Void, or the Vacuum	<i>Voto</i> —A Vow

For all other words, where *E* or *O* must be sounded either *open* or *close*, in order to preserve that harmonious variety so much admired in the Italian tongue, take particular notice of the following RULES.

GENERAL RULE* for those who know *Latin*.

6. In all those words which are derived from the Latin, and have changed the vowel *I* into *E*, or the *U* into *O*, such vowels are pronounced *close*. Ex. *fides*, Lat. *jéde*, It.; *Lit̄ra*, Lat. *Léttera*, It.; *Concursus*, Lat. *Concórso*, It.; *Culpa*, Lat. *Colpa*, It.

For another GENERAL RULE, see the CONCLUSION, n. 11. p. 6.

7. *E* is open.

I. In all perfects ending in *ETTI*, or *ERSI*, as *credétti*, I believed; *apér̄si*, I opened: in the first imperfects of the subjunctive as *ameréi*, I would love; *credéréi*, I would believe: in the gerunds of verbs of the second and third conjugation; as *credendo*, in believing; *leggéndo*, in reading: in the participles present, as *cadénte*, falling; *teménte*, fearing.

II. In nouns ending in *ENTE*, as *cleménte*, clement; *prudénte*, prudent; *parénte*, relation: *ardénte*, ardent.

III. All nouns and pronouns that end in *EI*, bearing the accent on the *E*, as *Déi*, Gods; *séi*, six; *coléi*, that; *costéi*, this.

IV. The *è* verb (is); *e* conjunction (and); the negative *nè* (neither); and in such interjections, *oimè*, *aimè*, (alas!)

V. The diminutives ending in *ELLO*, *ELLA*, as *fiumicéllo*, a little river; *porticélla*, a little door; and their plurals, *fiumicélli*, *porticélle*.

* The pronunciation of these vowels, according to the above general rule, is accurately followed by the Florentines only: even in all other parts of Tuscany they are erroneously pronounced in many instances. *Cittadini* and *Gigli* have established the same rule, although they were both natives of *Sienna*, and great antagonists to the *Academy Della Crusca*.—*Edi or.*

VI. When it comes after the vowel *I*, as *tiène*, he or she keeps; *siède*, he or she sits down; *liève*, light; *fiéra*, a wild beast; *piède*, foot.

8. *E* is close.

I. In all infinitives, as *temère*, to fear; *credère*, to believe; *cadère*, to fall down; *vedère*, to see. In the perfects ending in *ci*, as *credèi*, I believed; *temèi*, I feared; *cadèi*, I fell; *vedèi*, I saw. In all the persons of the second imperfects of the subjunctive mode in verbs of the second conjugation, as *io cadèssi*, I might fall; *tu cadèssi*, *egli cadèsse*, *noi cadèssimo*, *voi cadèste*, *egli cadèssero*; and also in the first and second persons plural of the future in all verbs, as *amerèmo*, we shall love; *amerète*, you shall love; *crederèmo*, we shall believe; *crederète*, you shall believe; *sentirèmo*, we shall feel; *sentirète*, you shall feel.

II. In monosyllables, as *se*, (if); *ne* (us); *me*, (me); *se*, (himself); *te*, (thee); &c., except those which have been spoken of at No IV. of the *E* open.

III. In all words accented on the final vowel, as *perchè*, why; *fuorchè*, except; *credè*, he believed; *temè*, he feared, &c.—Except *tanè*, brown colour; *dorè*, orange colour.

IV. In the diminutives in *ETTO*, as *leggiadrétto*, amiably graceful; *Giovinétto*, a young man.

V. In the adverbs ending in *MENTE*, as *egualmènte*, equally; *amichevolumènte*, amicably; *totalmènte*, entirely; *arditomènte*, boldly, &c.

VI. Betwixt the consonants M and N, as *almèno*, at least; *argomèto*, argument; and before two NN's, as *ecuno* hint; *penna*, pen.

VII. The *E* which derives from an *I* Latin, is always close, as, *cinis*, fides; *selva*, simplex; *pirum*, &c.; *cènere*, ashes; *fede*, faith; *selva*, forest; *sémplice*, single; *pera*, a pear, &c.

9. *O* is open.

I. In all words having an accent on the *O* final, as in the first persons singular of the future tense of any Italian verb, as *amerò*, I shall love; *leggerò*, I shall read; *sentirò*, I shall hear. In the third persons singular of the preterite of verbs of the first conjugation; as *amò*, he loved; *andò*, he went; *mangiò*, he eat.

II. In all monosyllables ending in *O*, as *sto*, I stay; *vo*, I go; *do*, I give; *so*, I know; *no*, not, &c.

III. When the *O* originates from the diphthong *AU* of the Latin, as *aurum*, *tesaurus*, &c.; *oro*, gold; *tesoro*, treasure.

IV. *O* following *U*, as in *fuóco*, fire; *cuóre*, heart *Uómo*, man.

V. When *O* is immediately preceded by an *R* joined to any other consonant, as *trovo*, I find; *provo*, I prove, &c.

10. *O* is close.

I. In words ending with the vowels *OIO*, *OIA*, as *lavatóio*, a place for washing; *mangiatóia*, a manger.

II. In words ending in *ONTO*, *ONTA*, and their plurals, as *affrónto*, affront, *affrónti*; *accónto*, intimate, *accónti*; *pronto*, ready, *pronti*; *onta*, shame, *onte*.

III. In the terminations *ogno*, *ogna*, *ono*, *ona*, *one* and their plurals, as *bisógno*, want; *sógno*, dream; *vergógna*, shame; *menzógna*, lye; *dono*, gift; *perdóno*, forgiveness; *coróna*, crown, *persóna*, person; *bastóne*, stick; *ragióne*, reason.

IV. In all the *O*'s coming from the Latin *U*, as *pulvis*, *pólvete*, powder; *stultus*, *stolto*, foolish; *multus*, *molto*, much; *Augustus*, *Agósto*, August; *sepultus*, *sepólto*, buried; *rudis*, *rozzo*, ignorant; *super*, *sopra*, upon.

CONCLUSION.

11. From what has been said it must be evident that *E* or *O* open never occurs, except in those syllables on which the accents fall; although, as has been exemplified, there are many syllables of that nature in which the *E* or *O* are close.

12. *Corollary*.—No word can contain more than one open *O* or *E*.

Rules on the sound of the S.

The pronunciation of this letter is one of the most delicate in the Italian tongue, and not perfectly understood by all Italians; the Florentines can with justice boast the most graceful pronunciation of this letter.* For learning the true sound of the *S*, which sometimes must be pronounced *gagliárda* (smart), sometimes *riméssa* (hissing), the following rules are given.

13. *S* is *gagliárda* (smart), as the *S* in the English word, *close*.

* Beware of a barbarous sound that the Romans and some Tuscans give to the *S*, sounding it like a *Z*, when before a liquid, and pronouncing *pensare*, *scarso*, &c. as if they were written *venzare*, *scarzo*.—Editor.

I. Before the consonants, C, F, P, Q, T, as *scóglio*, rock ; *sfirza*, a whip ; *spéccchio*, a looking-glass ; *squadra*, a squadron, *stúdio*, study.

II. Followed by a vowel, as in *scella*, saddle ; *Santo* Saint ; *gelsomíno*, jessamine ; *sordo*, deaf.

III. When it is double, wherever it be placed, as in *lesso*, boiled ; *nesso*, put ; *dissonánza*, dissonance : *sasso*, stone.

IV. Between two vowels in the adjectives ending in *OSO*, *OSA*, *OSI*, *OSE*, as *fastóso*, pompons. *fastósi* ; *virtuóso*, virtuous, *virtuósi* ; *scandalóso*, scandalous, *scandalóse* ; *amorósa*, amorous, *amoróse*.

V. In the names of nations ending in *ESE*, as *Svezzése*, Swede ; *Olandése*, Dutchman ; *Inglése*, Englishman ; *Genovése*, Genovese ; *Milanése*, from Milan ; *Cinése*, Chinese.

Note, *Francése*, a Frenchman, is excepted, and must be pronounced with the S hissing.

14, S. in *rimessa* (hissing), as in the English word *easy*.

I. Before every consonant, except those which have been spoken of at No. I. of the S *gagliarda* ; as in the words *smontáre* to descend ; *sbigottíre*, to be frightened ; *disdíre*, to deny ; *sgannáre*, to undeceive ; *slegáre*, to loosen ; *snodáre*, to untie ; *stadicáre*, to root up.

II. In all words which, in Latin and in French, are written with an X, as *esémpio*, example ; *esáme*, examination ; *esército*, army ; *esortazióne*, exhortation.

III. When preceded by the vowel U, as *abusare*, to abuse ; *confúso*, confounded ; *ottúso*, obtuse ; *delúso*, deceived ; *accúsare*, to accuse ; *cáusa*, cause. Except *fuso*, spindle ; in which S is sounded *smart*.

IV. Adjectives in *ESE*, *ESI*, as *cortése*, kind, *cortési* ; *palése*, public ; *palési*, &c.

V. When it is placed between vowels, as in *prosa*, prose ; *rosa*, rose ; *Paradiso*, Paradise ; *viso*, face ; *Asia*, Asia. But this rule has a great number of exceptions, and there are many words in which the S is sounded *smart*, as in *riso*, laugh ; *casa*, house ; *posa*, rest ; and others, which can only be learned by practice.

Rules on the sound of the Z.

This letter has likewise two sounds, viz. *gagliarda*, (smart) ; or *rimessa*, (hissing). But to discern them properly, is, perhaps, more difficult than those of the S.

15. *Z* is *gagliarda* (smart), and sounds pretty near the *ts*, in the English words, *wits*, *fits*.

I. In nouns ending in *ANZA* or *ENZA*, as *danza* dance; *costanza*, constancy; *clemenza*, clemency; *veemenza*, vehemence. &c.

II. In words having after *Z* one of the following diphthongs, *IA*, *IE*, *IO*, as *pigrizia*, idleness; *amicizia*, friendship; *amicizie*; *azione*, action, *azioni*, &c.

III. In general, when there are two *ZZ* between two vowels, as in *bellèzza* beauty; *dolcèzza*, mildness; *fortèzza*, fortitude; *certèzza*, certainty; *asprèzza*, hardship; *giovinèzza*, youth; *carèzza*, caress; *pozzo*, well; *prezzo*, price.

Exception.—Some words are excepted, as *mezzo*, half; *dimezzàre*, to cut in two parts; *intramezzàre*, interpose; in which *z* is sounded hissing.

Z is *rimessa*, hissing; as *ds* in the English word *Windsor*.

16. There is a great number of words in which this letter is to be sounded hissing, as in *zéfiro*, zephyr; *zanzàra*, gnat; *rezzo*, shade; *rozzo*, rude; *zelo*, zeal; *zénzero*, ginger; *Zodiaco*, Zodiac; *zero*, nothing; *garzòne*, a boy; *donzèlla*, a girl; *orzo*, barley; *razzo*, a squib: but without the assistance of a teacher, it is somewhat difficult to learn the true sound of this letter.

Short Observations on the sound of some other Letters and Syllables.

17. *J lungo* is a vowel in Italian; we make use of it at the end of some nouns, or verbs, instead of two *i*'s, as will be observed in Lecture II. where we shall treat of the formation of the plural of nouns, and in Lecture XVIII. containing remarks respecting the formation of the various inflections of verbs.

To write *nója*, instead of *nóia*, vexation; *cuójo*, instead of *cuoio*, leather; *librájo*, instead of *libráio*, bookseller; *jéri* instead of *iéri*, yesterday; *jurídico*, instead of *iurídico*, lawful, is a modern corruption, not adopted by the authors of the *Vocabolario della Crusca*, nor by METASTASIO, and other eminent modern writers, and by none of the ancients.*

* BUOMMATEL, in his Grammar, has even called this letter a consonant; but how wrong he has been in this point might be proved by one of his own definitions of the vowels and consonants. The academicians *Della Crusca* have edited this valuable work, but have rejected this principle, by uniformly printing, with a common *I*, all those words in which the *J lungo* had been introduced in former editions. See also § XI. on the letter *I* of their *Vocabolario*. Beware of subsequent spurious, and disfigured editions of this excellent Grammar.—*Editor*.

18. *C* before *E* and *I* is sounded *soft*, as *CH* in the English words, *chess*, *chill*; in all other combinations it has the *hard* sound of the English letter *K*.

19. The sound of the *G* is soft when followed by *E* or *I*; as in the English words, *gem*, *gin*; and it is hard before all other letters.

When the syllables *CI* or *GI* are followed by *A*, *O*, *U*, as *ciacco*, a pig; *cionco*, I drink; *luccio*, a PIKE; as the first elements of these words *chant*, *chop*, *chew*; *giardino*, garden; *giorno*, day; *giudice*, judge; they may be pronounced in English *jaw*, *job*, *jew*, because the vowel *I*, in such combinations, is very little sounded.

20. Those words in which the vowel *I* bears the accent, as *bacio*, a shady spot; *apologia*, apology; *bugia*, lye; *astrologia*, astrology; are excepted from the above rule, it being indispensable then to lay a particular stress on the *I*.

21. *GI*, before *I* has a soft pronunciation, as in *méglio*, better; *voglio*, I will; *figlio*, son; it sounds pretty near as the *GL* in the English word *Seraglio*.

Exception.—The words *negligénza*, negligence, *negligénte*, negligent, *negligere*, to neglect, *Anglicáno*, Briton, are sounded hard as in English, *Anglia*, (poet.) England.

22. The letters *GN* must be pronounced soft, as in *campagna*, country, *regno*, kingdom. It sounds very near the same as *gn* in the word *poignant*.

23. *GU* before *A*, *E*, *I*, *O*, has the same pronunciation as the syllables *gwah*, *gway*, *gwée*, *gwo*, have in English; *guadagnàre* to gain; read *gwahdagnàre*; *guercio*, squinting; read *gwayrcio*; *adeguò*, I level; read *adaigwò*; *guida*, guide; read *gweeda*.

24. The letter *H* has no sound at the beginning of words, as in the English words *hour*, *humour*, *herb*; but when it comes between *C* and *E*, *C* and *I*, or *G* and *E*, *G* and *I*, it serves to give them a hard sound, as the *ch* in *Chorus*, and *g* in *geese*.

25. The few words in which *H* at the beginning is now used, to avoid an equivocal signification, and which are very easy to retain, are the following: *ho*, I have; to distinguish it from *o*, or; *hui*, thou hast; from *ai*, to the; *ha*, he has; from *a* to: *hanno*, they have; from *anno*, year. In the interjections, such as *ah!* *ch!* *deh!* &c. *oh!* or pray! &c. the *H* serves only to lengthen the sound of the vowel.

26. *QU* before the vowels, *A*, *E*, *I*, is pronounced as in the English words *Queen*, *quake*, *quit*.

27. *SC* followed by the vowels *E*, *I*, is sounded as *sh*; as

scelleráto, wicked; therefore read *shellera'to*; *scimilárta*, scimitar; read *shimittara*.

There are some other few combinations of letters to represent all the *elements* of the Italian language, which being easily pronounced, do not deserve to be spoken of diffusively.

28. The following *Table* will, however, exemplify them all, and, by an accurate pronunciation of the Italian *examples* annexed to each Italian element or syllable, the true sound of almost every Italian word, more or less difficult to pronounce, will be attained as near as possible without the assistance of a good master.

. The following *Table* has undergone numberless improvements, and has been augmented of all the thirty simple elements of the Italian language, with various exemplifications before wanting; so that no less than forty-two full lines have been added, which render this *Table* the most perspicuous and complete ever exhibited in a grammar — *Editor*.

A Table of Italian Elements, with the most difficult Syllables exemplified.

N.B. Those Elements and Syllables marked thus,* are very imperfectly expressed in English letters.

Italian Elements* and Letters.	English Sound.	Examples.	English Signification.
1. <i>A</i>	ah	<i>Ara, gara</i>	Altar, strife
<i>Au</i> *	ahoo	<i>Máuro, áurò</i>	Moor, gold
2. <i>B</i>	b	<i>Babbo, bibbia</i>	Papa, Bible
3. <i>C</i> (soft)	ch	<i>Cece, cicigna</i>	A pulse, a lizzard
<i>Cia</i>	cheeah	<i>Ciárta, acciáio</i>	Prating, steel
<i>Ce</i>	chay	<i>Centro, Cecità</i>	Centre, blindness
<i>Ci</i>	chee	<i>Cibo, Ciceróne</i>	Food, Cicero
<i>Cio</i>	cheeo	<i>Bácio, Láccio</i>	Kiss, snare
<i>Ciu</i>	chew	<i>Ciárma, Fanciúllò</i>	Mob, a child
4. $\left. \begin{array}{l} C \\ Ch \\ Q \end{array} \right\} \text{hard} \right\} k$		<i>Caco, Croco</i>	Cacus, crocus
<i>Ca</i>	kah	<i>Che, Chi</i>	That, who
<i>Che</i>	kay	<i>Qui, Quà</i>	Hither, here
<i>Chi</i>	kee	<i>Casa, Caro</i>	House, dear
<i>Co</i>	koh	<i>Cherubíno, Chelo</i>	Cherub, quiet
<i>Cu</i>	koo	<i>Chímico, Chiméra</i>	A chemist, chimera
<i>Qua</i>	kooah	<i>Cosa, Conto</i>	A thing, an account
<i>Que</i>	kooay	<i>Cucúlo, Cura</i>	A cuckoo, care
<i>Qui</i>	koee	<i>Qualità, Quási</i>	Quality, almost
<i>Quo</i>	quoh	<i>Queréla, Questióne</i>	Complaint, question
5. <i>Ch</i> * (flat)	kee	<i>Quíndici, Quívi</i>	Fifteen, here
<i>Chia</i>	keeah	<i>Quóio, Quóta</i>	Leather, share
		<i>Occhio, Sécchio</i>	An eye, a pail
		<i>Chiáve, Chiamáre</i>	Key, to call

* Those to which an Arabic figure is prefixed are the primitive *elements* from which the syllables immediately following some of them are derived. The reader will therefore observe, that the Italian language has thirty elements or sounds, and only twenty-two letters to represent them in writing. — *Editor*.

<i>Chie</i>	keey
<i>Chio</i>	kecoh
<i>Chiu</i>	kew
6. <i>D</i>	d
7. <i>E</i> (open)	a
8. <i>E</i> (close)	ai
9. <i>F</i>	f
10. <i>G</i> (soft)	g
<i>Gia</i>	jah
<i>Ge</i>	jay
<i>Gi</i>	jee
<i>Gio</i>	joh
<i>Giu</i>	jew
11. { <i>G</i> <i>Gh</i> hard }	gw
<i>Gua</i>	gwah
<i>Gue</i>	gway
<i>Gui</i>	gwee
12. <i>Gh</i> * (flat)	gui
<i>Ghia</i>	guiah
<i>Ghie</i>	guiay
<i>Ghio</i>	guioh
13. <i>Gl</i> *	l-l
<i>Gli</i>	l-le
<i>Glia</i>	l-leah
<i>Glie</i>	l-leay
<i>Glio</i>	l-leoh
<i>Glu</i>	l-lew
<i>Gliu</i>	l-lewoh
14. <i>Gn</i> *	n-ne
<i>Gna</i>	n-neeah
<i>Gne</i>	n neeay
<i>Gni</i>	n-nee
<i>Gno</i>	n-necoh
<i>Gnu</i>	n-new
15. { <i>I</i> <i>J</i> lungo }	ce
16. <i>L</i>	l
17. <i>M</i>	m
18. <i>N</i>	n
19. <i>O</i> (open)	o
20. <i>O</i> (close)*	eau
21. <i>P</i>	p
22. <i>R</i>	r
23. <i>S</i> (smart)	s
24. <i>S</i> (hissing)	z
25. <i>Sc</i>	sh
<i>Scia</i>	sheeah
<i>See</i>	shay
<i>Sci</i>	shee
<i>Scio</i>	shecoh
<i>Sciu</i>	shew
26. <i>T</i>	t
27. <i>U</i>	oo
<i>Uo</i>	woh
28. <i>V</i>	v
29. <i>Z</i> (smart)	ts
30. <i>Z</i> (hissing)	ds

<i>Chiésta, Chiésa</i>
<i>Chiódo, Chióstro</i>
<i>Chiucchiurlaia</i>
<i>Dádo, Driada</i>
<i>Bene, Fiele</i>
<i>Pena, Fede</i>
<i>Filósofo Fífa</i>
<i>Gente, Giugia</i>
<i>Giállo, Giardino</i>
<i>Gelo, Léggere</i>
<i>Gíro, Gigante</i>
<i>Gióstra, Gióvane</i>
<i>Giuráre, Giudice</i>
<i>Lago, Ago</i>
<i>Loghi, Aghi</i>
<i>Guardáre, Guánto</i>
<i>Guercio, Sangué</i>
<i>Guida, Languire</i>
<i>Ghiáia, Rággi</i>
<i>Ghiaccio, Ghianda</i>
<i>Lusinghiéro, Végghe</i>
<i>Ghióto, Inghiottire</i>
<i>Egli, Fíglío</i>
<i>Cíglío, Cipíglío</i>
<i>Bríglia, Fíglia</i>
<i>Móglie, Fóglie</i>
<i>Míglío, Consíglío</i>
<i>Sonagliázso, Pagliúca</i>
<i>Magliuólo, Figliuólo</i>
<i>Segno, Pegno</i>
<i>Campágnia, Legna</i>
<i>Montágnie, Insígne</i>
<i>Regni, Ogni</i>
<i>Guadágnio, Bagno</i>
<i>Ignúdo, Ignudáre</i>
<i>Pino, Tini</i>
<i>Témpj, Ufízzj</i>
<i>Saltelláre, Lolla</i>
<i>Mamma, Tempo</i>
<i>Nano, Anziáno</i>
<i>Botta, Paróla</i>
<i>Nome, Conto</i>
<i>Pappagállo, Papa</i>
<i>Rumóre, Parláre</i>
<i>Ruso, Sasso</i>
<i>Lésina, Sbáglío</i>
<i>Scesa, Fáschio</i>
<i>Sciagúra, Fásciu</i>
<i>Scémpio, Scenu</i>
<i>Scintilla, Scímia</i>
<i>Sciocco, Fáschio</i>
<i>Asciúto, Presciúto</i>
<i>Túto, Natío</i>
<i>Fumo, Cù</i>
<i>Uómo, Cuóre</i>
<i>Ravviváre, Vivo</i>
<i>Curézzé, Zana</i>
<i>Zanzára, Zelo</i>

A demand, a church
A nail, a cloister
A looting crowd
A die, a nymph
The good, bile
Pain, faith
Philosopher, a lapwing
People, a gum
Yellow, garden
Frost, to read
Border, a giant
Tilting, a young person
To swear, a judge
Lake, needle
Lakes, needles
To keep, glove
Squint-eyed, blood
A guide, languish
Gravel, brays
Ice, the acorn
Flattering, watchings
Greedv, to swallow
He, son
The eye-brow, a frown
A bridle, daughter
A wife, leaves
A mile, council
A small rattle, or straw
A vine shoot, a son
A sign, a pledge
Country, fire-wood
Mountains, renowned
Kingdoms, every
Gain, bath
Naked, to strip naked
Pine-trees, tubs
Temples, offices
To jump, chaff
Mama, time
Dwarf, elder
A blow, a word
A noun, account
A parrot, a pope
Noise, to speak
Satin, a stone
An awl, a blunder
A descent, a bundle
Misfortune, a band
Slaughter, scene
A spark of fire, an ape
A fool, a bundle
Dry, ham
All, native
Smoke, whom
A man, heart
To enliven, alive
Caresses, a cradle
A gnat, zeal

LECTURE II.

*On Nouns Substantive, their Variations, Gender, Number, &c.**

1. Most nouns in Italian are terminated in the singular by one of the vowels *A, E, O*; some few in *I* and *U*.

2. ¶ GENERAL RULE.—All nouns, whether substantives or adjectives, having the accent on the final vowel, are indeclinable; as, *re*, king or kings†; *virtù*, virtue or virtues; *verità*, truth or truths; ‡ *Lunedì*, Monday or Mondays, &c.; *raso* or *rasi dorè*, satin, or satins of orange colour, &c.

3. Nouns in *A* generally make their plural in *E*; as, *pianta*, plant, *piante*; *sorèlla*, sister, *sorèlle*.

4. Nouns of both genders, ending in *E* or *O*, take their plural in *I*; as, *padre*, father, *padri*; *capéllo*, hair, *capélli*; *cappéllo*, hat, *cappélli*.

5. *Effigie*, effigy, *spécie*, species, *superficie*, surface, *barbarie*, barbarity, *série*, series, *progénie*, offspring, are excepted, and have the same termination in the plural.

6. Nouns in *I* are indeclinable; as, *l'énfasi*, the emphasis, *le énfasi*. Those in *U* belong to the general rule, No. 2.

7. There are some feminine nouns which have a double singular and double plural; as, *veste* or *vesta*, a vest; *dote* or *dota*, portion; *frode* or *froda*, fraud; *fronde* or *fronda*, a leaf: *ale* or *ala*, wing; *arme* or *arma*, arm; *lode* or *loda*, praise; *canzône* or *canzóna*, song.§

8. Nouns in *A* are of the feminine gender.

9. The catalogue of nouns in *A* making an exception to this rule may be seen in Lecture XXIV, TABLE I.

10. Nouns in *E*, some are masculine; as, *padre*, father;

* The Author treating here alternately, and without much order, sometimes of the *gender*, and sometimes of the *number* of substantives, the student will readily find any of the rules concerning each of them by consulting the *Index* under these words. Any attempt to arrange this LECTURE would have proved a laborious task, and no adequate idea would have been derived from it. The rules are perfectly accurate.—Editor.

† Those monosyllables, as *re*, *te*, &c. having only one vowel, are by some improperly written with an accent. The accent is useless, but they belong nevertheless to this rule.—Editor.

‡ Such substantives in verse, and sometimes in elegant prose, are lengthened by the addition of the syllable *de*, or *te*, as *veritate* or *veritade*, *virtute* or *virtude*, &c. and then they are changed in the plural, as other nouns in *E*. See next rule.

§ *Canzóna* is quite vulgar; *vesta*, *dota*, *froda*, *fronde*, *loda*, are very little used in prose.

onore, honour : some feminine ; as, *madre*, mother ; *ripulazione*, reputation. Complete TABLES of those of either gender will be found in Lecture XXIV.

11. A few may be either masculine or feminine ; as *cénere*,* ashes ; *fine*, end ; *cárcere*, prison ; *fonte*, fountain ; *serpe*, snake.

12. Substantives ending in *IORE* are all masculine, and those in *SIONE*, or *ZIONE*, all feminine, without exception.

13. Nouns ending in *LE*, *ME*, *ORE*, *ONE*, *ENTE*, *ONTE*, are masculine ; as, *viále*, walk ; *lume*, light ; *fióre*, flavour ; *bastóne*, stick ; *dente*, tooth ; *ponte*, bridge.

14. The following are excepted ; viz. *fame*, hunger ; *speme*, hope ; *gente*, people ; which are feminine.

15. All nouns in *O* are masculine.

16. Except *máno*, hand ; and a few proper names, coming from the Greek ; as, *Saffo*, Sappho ; *Erato*, Erathó ; *Cloto*, Clotho ; *Atropo*, Atropos ; *Alétto*, Alecto ; and also *Dido*, Dido ; *Cartágo*, Carthage ; *immágo*, an image ; which are only used in poetry, instead of *Didóne*, *CartáGINE*, *immáGINE*.

17. The few substantives ending in *U* are indeclinable and feminine. Of those in *I* equally indeclinable, two copious TABLES specifying the gender will be found in Lecture XXIV. And in the same Lecture, various TABLES will be found of nouns, both substantives and adjectives, which change their final vowel, and either change or retain the same meaning.

Remarks on the Nouns ending in O, and IO, CA, and GA, CO, and GO, &c.

18. *Uómo*, man, takes a syllable more in the plural, and makes *uómini*, men.

Dio, or *Iddio*, God, (*Iddio* is never used with an article close to it : see LECTURE III.) in the plural, speaking of Heathen Deities, makes *Dei*, or *Iddi*, and takes the article *gli*.

19. There are some words in *O* which have two terminations ; viz. in *ARO* and *AIO*, as, *libráro* or *libráio*, book-seller ; *calzoláro* or *calzoláio*, shoemaker ; *fornáro* or *fornáio*, baker ; *Gennáro* or *Gennáio*, January ; *Febbráro*, or *Febbráio*, February. The second termination, which is more elegant, becomes plural by only losing its last vowel ; as, *librái*, *fornái*, *calzolái*, &c.†

* *Cénere*, in the plural, is feminine ; and so is *cárcere*.

† See a very important note*, at Lecture XXIV. No. 6.

20. Some others may also terminate in *RE* and *RO*; as, *doppière* or *doppiéro*, a taper; *nocchière* or *nocchiéro*, pilot; *arcière* or *arciéro*, archer; *leggière* or *leggiéro*, light; *destrière* or *destriéro*, horse; *mestière* or *mestiéro*, trade. The first termination, viz. in *RE*, is most approved, and used by the best writers.*

21. A great number of substantives, ending in *O*, in the singular, end in *A* in the plural; and by such a variation they become feminine, as *braccio*, arm; *braccia*, arms; *osso*, bone, *ossa*, bones. In the declension of nouns, a List of such substantives will be given in its proper place.

22. ¶ Of nouns ending in *IO*, it must be observed, that in some the *I* serves to modify the sound of the preceding consonants, and in others does not.

23. Those of the first class are terminated in *CIO*, *CHIO*, *GHIO*, *GIO*, *GLIO*, or *SCIO*, and become plural by merely taking away the *O*; as *bacio*, kiss, *buci*; *specchio*, looking-glass, *specchi*; *ringhio*, *ringhi*, grinning; *orologio*, watch, *orologi*; *consiglio*, counsel, *consigli*; *fascio*, *fasci*, bundle.

24. The second class embraces all others, and becomes plural by changing *IO* into a long *J*; as *tempio*, temple, *tempj*; *principio*, beginning, *principj*; *studio*, study, *studj*: to write *studii*, *principiù*, *tempù*, with two *i*'s, is obsolete.†

25. Those words which end in *CIA*, *SCIA*, *GIA*, the accent not falling upon that *I*, change the *IA* into *E* in the plural; as, *guancia*, cheek, *guance*; *coscia*, thigh, *cosce*; *spiaggia*, sea-coast, *spiagge*.

26. ¶ But if the accent falls upon the *I*, they form their plural according to the Rule 3; as *gaggia*, a cage, *gaggie*.

27. All nouns feminine ending in *CA*, or *GA*, take an *H*, in the plural, after the *C* and *G*, without any exception: thus; *CHE*, *GHE*; as, *piaga*, the wound; *piaghe*, the wounds; *grammatica*, grammar; *grammatiche*, grammars.

* The student must not imitate the Romans, who finish almost all the above nouns in *RI* in the singular; for no other of them can have that termination except *leggiere* and *mestiere*, which may end in *RI* in both numbers.—Editor.

† It must be observed that nouns in *IO*, which are pronounced with the accent on the *I*, cannot be written with a *J* *lungo* in the plural; but the *O* must be changed into a second *I*; as *desio*, desire, *desii*; *mormorio*, murmur, *mormorii*.—Author. The above two rules are entirely original from my *Treatise*; see them at length at Note 46, *ibid.* They are founded upon the constant practice of the Academicians *Della Crusca*. A few exceptions only are against it; they write, for instance, *ufficj*, *servizj*, offices, services; but we could even find some reasons for these in their derivation from others meaning perfectly the same, and ending in *zio* in the singular, as *servizio*, *uffizio*, which of course belong to the second class, and make their plural *servizj*, *uffizj*.—Editor.

28. In the same manner the masculine nouns ending in *CO* or *GO* take an *II* more in the plural; as, *luógo*, place, *luógghi*, places; *fuóco*, fire, *fuóchi*, fires.

29. *Exception.*—They do not generally take the *II* when they are composed of more than two syllables; as, *amíco*, friend, *amíci*, friends, not *amíchi*; *teólogoo*, a divine, *teólogi*, divines, not *teológghi*.

30. Nevertheless, many words will be found of three or four syllables, taking an *II* in their plural; as, *bifólco*, ploughman, *bifólchi*; *dittóngo*, diphthong, *dittóngghi*; *múnico*, handle, *múnichi*; *óbbliigo*, obligation, *óbblighi*; *rammárico*, complaint, *rammárichi*; *ubbriáco*, drunkard, *ubbriáchi*; *pedagógo*, pedagogue, *pedagógghi*.

31. Some of such nouns may either take or reject the *II*; as, *maléfici*, or *maléfichi*, malefic; *astrólogi*, or *astrólogghi*, astrologers. To diminish the perplexities arising from these three exceptions, Nos. 29, 30, and 31, copious tables of the finals of words in *CO*, ascertaining whether they end in *CHII* or *CI*, or both ways, will be found in Lecture XXIV.

32. Observe, finally, there are some nouns substantives, which from masculine are made feminine, by changing their last letter into *ESSA*, in the following manner:

Duca, a Duke; *Duchéssa*, a Duchess; *Príncipe*, a Prince; *Principéssa*, a Princess; *Conte*, a Count; *Contéssa*, a Countess; *Baróne*, a Baron; *Baronéssa*, a Baroness; *Poéta*, a Poet; *Poetéssa*, a Poetess; *Proféta*, a Prophet; *Profetéssa*, a Prophetess.

33 And some others change the masculine termination *ORE* into *RICE*, for the feminine.

Prottétore, Protector; *Protettrice*, Protectress; *Essecutóre*, Executor; *Essecutrice*, Executrix; *Genitóre*, Father; *Genitrice*, Mother; *Elcttóre*, Elector; *Elettrice*, Electress; *Imperátore*, Emperor; *Imperatrice*, Empress.

LECTURE III.

On Adjectives and Articles, with useful Tables, showing the variations of all Nouns, and the method of joining their Articles with some Prepositions.

Of Adjectives.

1. Adjectives have but three terminations : if masculine, they generally end in *O* ; if feminine,* in *A* ; and, for both genders, in *E*. Those in *O* make their plural in *I* ; the second in *E* ; the third in *I* ; as, *buóno*, good, *buóni* ; *bella*, handsome, *belle* ; *prudénte*, prudent, *prudénti*.

2. Adjectives, in Italian, must always agree with their substantives.

3. As to the adjectives ending in *CIO*, *CHIO*, *GHIO*, *GIO*, *GLIO* and *SCIO*, recollect what has been said in Lecture II. n. 23, and 24, concerning the substantive nouns of the same termination, the rule being precisely the same.— See also the GENERAL RULE of the foregoing *Lecture*, n. 2.

As to the proper place or position of the adjectives, that point will be stated after the declension of nouns.

4. As all substantives, in whatever situation they are found, never vary their termination, except from the singular into the plural, there are consequently some particles to distinguish their different cases, which are called *Articles*.

5. *Of the Articles commonly called Definite.*

The Italians have two definite articles for the masculine gender ; viz. *IL*, *LO* (the) ; and one for the feminine, viz. *LA*, (the).

6. The article *IL* is put before nouns which begin with a consonant ; as, *il padre*, the father ; *il figlio*, the son.

The article *LO*† is put before nouns beginning with an *S*, followed by any other consonant, called by the Italian grammarians *S impura*, or in the plural number of those‡ begin-

* Observe, the adjectives feminine in *A* are not to be found in the Dictionaries, because they are all derived from their masculine in *O*, which become feminine by the exchange of their final *O* into *A*.—*Editor*.

† The ancient classics, and even the modern, in poetry or elegant prose, make use of the article *LO* before all consonants particularly preceded by *per* ; but the student will do well to attend to the rules here given.—*Editor*.

‡ The author had here followed the custom of many Tuscans, which is, to use the article *LO* before nouns commencing with a *Z* in both numbers. Al-

ning with a *Z*; and in the plural of *Dio*, when applied to the Heathen Deities: as, *lo studio*, the study: *lo spirito*, the spirit: *gli zeri*, the cyphers; *gli zii*, the uncles; *gli Dei*, the Gods.*

7. It is likewise placed before nouns that begin with a vowel; but in such cases it loses the *O*, instead of which it takes an apostrophe; as, *l'amóre*, the love; *l'ódio*, the hatred.

8. The article *LA* is placed before all feminine nouns; as, *la terra*, the earth; *la luna*, the moon.

9. But when such nouns begin with a vowel, the article loses the *A*, and takes an apostrophe; *l'amarézza*, the bitterness; *l'impaziénza*, the impatience.

Whatever is necessary for the clear understanding of what belongs to substantives, adjectives, and articles, will be plainly shown by the two following tables.

10. *A Table of the Articles and their Variations, with short Remarks.*

Sing.	Masc.	Plur.
Nom. and		
Acc. <i>Il</i> ,† The	<i>I</i> ,‡	The
Gen. <i>Del</i> , Of the	<i>Dei</i> , or <i>De</i> 's	Of the
Dat. <i>Al</i> , To the, or at the	<i>Al</i> , or <i>A</i> 's	To the, or at the
Abl. <i>Dal</i> , From the, or by the	<i>Dai</i> , or <i>Da</i> 's	From the, or by the

though such a method could not be considered as a fault, the Academicians *Della Crusca* have constantly followed the above rule, as I have altered it according to *BUOMATTEI*, since custom does not contradict it; for we hear in Tuscany as often *il zelo*, *il zio*, as *lo zelo*, *lo zio*.—*Editor*.

* All prose-writers are very tenacious of this rule, but poets sometimes are not; as may be seen in the following verses.

Essendo il spírto dal bel nodo sciólto. Petrarca.
The soul being departed from her beautiful body.

Che delle liquid' onde al spècchio siède.
Who sits at the mirror of the liquid stream.

† The article *IL*, when preceded by *tra*, or *fra*, among, between, *su*, upon, *se*, if, *ne* neither, *e*, and, admits of an elision by taking away the first letter, and putting an apostrophe in its stead; thus, *'l*; as, *tra 'l padre*, *e 'l figlio*, (pronounced as if spelt *tral padre*, *el figlio*.) between the father and son; *su 'l tavolino*, upon the small table.—*Author*. In the sublime this orthography is adopted even when *il* is a pronoun, not only when preceded by the same particles, but even by *no* instead of *non*, not: *ma*, but; and before verbs and other parts of speech ending in a vowel: thus we find *no 'l mio*, *ma il suo*, instead of *non il mio*, *ma il suo*, not mine, but his; *se 'l dissi*, instead of *se il dissi*, if I said it, &c. The Article *I*, (the plural of *IL*), when preceded by the same Particles *tra*, *fra*, *su*, *se*, *ne*, *e*, and the like, often disappears altogether, and the apostrophe (') placed to the final vowel of the Particles points out its signification, and supplies its place; thus, *fra' miei amici*, among my friends; *su' tavolini*, on the small tables, &c.—*Editor*.

‡ The articles *li*, *delli*, *alli*, *dalli*, are obsolete.

§ It is always better to make use of *de*', *a*', *da*', with an apostrophe, particularly before a possessive pronoun, or other nouns plural, which have many

Sing.	Masc.	Plur.
Nom. and		
Acc. <i>Lo</i> ,	The*	<i>Gli</i> * The
Gen. <i>Dello</i> ,	Of the	<i>Degli</i> , Of the
Dat. <i>Allo</i> ,	To the, or at the	<i>Agli</i> , To the, or at the
Abl. <i>Dallo</i> ,	From the, or by the	<i>Dagli</i> , From the, or by the
Sing.	Fem.	Plur.
Nom. and		
Acc. <i>La</i> ,	The†	<i>Le</i> , The
Gen. <i>Della</i> ,	Of the	<i>Delle</i> , Of the
Dat. <i>Alla</i> ,	To the, or at the	<i>Alle</i> , To the, or at the
Abl. <i>Dalla</i> ,	From the, or by the	<i>Dalle</i> , From the, or by the

11. *A Table of the Variations of Substantive and Adjective Nouns, with their Article, together with some Prepositions.*

Nouns of the Masculine Gender, which require the Article *IL*.

Sing.	Plur.
<i>Il ciélo stelláto</i>	<i>I ciéli stelláti</i> ,
The starry heaven	The starry heavens
<i>Del ciélo stelláto</i>	<i>Dei or de' ciéli stelláti</i> ,
Of the, &c.	Of the, &c.
<i>Al ciélo stelláto</i>	<i>Ai or a' ciéli stelláti</i>
To the, or at the, &c.	To the, or at the, &c.
<i>Dal ciélo stelláto</i>	<i>Dai or da' ciéli stelláti</i> ,
From the, or by the, &c.	From the, or by the, &c.

vowels after the first consonant; as, *de' miei amici*, of my friends; *a' cuoi forti*, to the strong hides.—*Editor*.

* The article *LO* suffers always, in the singular, an elision before a vowel; as, *l' Amore*, the love; but it is not the same in the plural. In the latter case it happens only when the nouns begin with an *I*, in order to avoid the disagreeable sound of two *i*'s, following one another; as, *l'Imperátore*, the Emperor; *Gl' Imperatori*, the Emperors; not *Gli Imperatori*.—*Author*. When *LO* is a pronoun, and is after the particle *no* instead of *non* in the sublime, we write them both in one word; thus, *no! voglio*, instead of *non lo voglio*, I will not have it: when preceded by another pronoun, see Lecture XII.—*Editor*.

† What has been observed in the elision of the article *LO* in the singular number, applies likewise to the article *LA* in both numbers; but it must be remarked, that before a few words which have, in the singular and plural, the same termination, the number being entirely determined by the article, it may be better in such cases to write it without an elision; *l' età*, the age; *le età*, the ages; *l' estremità*, the extremity; *le estremità*, the extremities.—*Author*. The Academicians do not admit of any such distinctions; and *CINONIO* is also for the elision before any noun, as the most universal way of writing it.—*Editor*.

PREPOSITIONS.

Sing.

<i>Nel ciélo seréno</i>	In the serene heaven
* <i>Pel ciélo risplendénte</i>	For the resplendent, &c.
† <i>Col ciélo oscuro</i>	With the obscure, &c.
‡ <i>Sul ciélo cristallíno</i>	Upon the crystalline, &c.

Sing.

<i>Nei or ne' ciéli séreni</i>	In the serene heavens
§ <i>Pei or pe' ciéli risplendéti</i>	For the resplendent, &c.
<i>Coi or co' ciéli oscúri</i>	With the obscure, &c.
¶ <i>Su i ciéli cristallíni</i>	Upon the crystalline, &c.

12. These Prepositions must always be used in this manner before a masculine noun, which requires the Article *IL*, either in the singular only, or in both numbers; as,

Sing.

<i>Il príncipe generóso</i>	The generous prince
<i>Dcl príncipe generóso</i>	Of the, &c.
<i>Al príncipe generóso</i>	To the, or at the, &c.
<i>Dal príncipe generóso</i>	From the, or by the, &c.

Plur.

<i>I príncipi generósi</i>	The generous princes
** <i>Dc' príncipi generósi</i>	Of the, &c.
<i>A' príncipi generósi</i>	To the, or at the, &c.
<i>Da' príncipi generósi</i>	From the, or by the, &c.

Sing.

<i>Il princípío malagévole</i>	The difficult beginning
<i>Dcl princípío malagévole</i>	Of the, &c.
<i>Al princípío malagévole</i>	To the, or at the, &c.
<i>Dal princípío malagévole</i>	From the, or by the, &c.

Plur.

<i>I princípj malagévoli</i>	The difficult beginnings
<i>Dc' princípj malagévoli</i>	Of the, &c.
<i>A' princípj malagévoli</i>	To the, or at the, &c.
<i>Da' princípj malagévoli</i>	From the, or by the, &c.

* Some say *per il*, instead of *pel*; but it is improper.

† *Con il*, instead of *col*, is very little used.

‡ *Su 'l*, for *sul*, is not so common at present. *Sur* instead of *su*, or *su d'* before the numeral *uno*, is often heard at Florence, and countenanced by the Academicians.

§ *Per i*, instead of *Pei*, or *pe'*, is incorrect.

|| *Con i*, for *coi* or *co'*, is likewise incorrect.

¶ Some write *nui*, which orthography is quite improper. *Cisotta* writes *su'* for *su i*, but *Della Crusca* do not follow this orthography.

** I have written *dc'*, *a'*, *da'*, *príncipi* not *dei*, *ai*, *dai*, &c. for the reason alleged in the articles. See the Table of the Articles, p. 17, note §.

Il desío fèrvido
Del desío fèrvido
Al desío fèrvido
Dal desío fèrvido

I desii fèrvidi
De' desii fèrvidi
A' desii fèrvidi
Da' desii fèrvidi

Il dì sventuráto
Del dì sventuráto
Al dì sventuráto
Dal dì sventuráto

I dì sventuráti
De' dì sventuráti
A' dì sventuráti
Da' dì sventuráti

Il Dio de' Christiáni
Del Dio de' Christiáni
Al Dio de' Christiáni
Dal Dio de' Christiáni

Il zanni goffo
Del zanni goffo
Al zanni goffo
Dal zanni goffo

13. Nouns of the Masculine Gender which require the Article LO.

Lo spavénto terribile
Dello spavénto terribile
Allo spavénto terribile
Dallo spavénto terribile

Gli spavénti terribili
Degli spavénti terribili
Agli spavénti terribili
Dagli spavénti terribili

Sing.

The ardent desire
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Plur.

The ardent desires
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Sing.

The unhappy day
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Plur.

The unhappy days
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Sing.

The God of the Christians
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Sing.

The awkward buffoon
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Sing.

The terrible fright
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Plur.

The terrible frights
 Of the, &c.
 To the, or at the, &c.
 From the, or by the, &c.

Sing.

<i>Lo stúdio interrótto</i>	The interrupted study
<i>Dello stúdio interrótto</i>	Of the, &c.
<i>Allo stúdio interrótto</i>	To the, or at the, &c.
<i>Dallo stúdio interrótto</i>	From the, or by the, &c.

Plur.

<i>Gli stúdj interrótti</i>	The interrupted studies
<i>Degli stúdj interrótti</i>	Of the, &c.
<i>Agli stúdj interrótti</i>	To the, or at the, &c.
<i>Dagli stúdj interrótti</i>	From the, or by the, &c.

PREPOSITIONS.*

Sing.

<i>Nello scettro áureo</i>	In the golden sceptre
<i>Pello scettro reale</i>	For the royal, &c.
<i>Collo scettro ducále</i>	With the ducal, &c.
<i>Sullo scettro imperiále</i>	Upon the imperial, &c.

Plur.

<i>Negli scettri áurei</i>	In the golden sceptres
<i>Pegli scettri realí</i>	For the royal, &c.
<i>Cogli scettri ducáli</i>	With the ducal, &c.
<i>Sugli scettri imperiáli</i>	Upon the imperial, &c.

The same Prepositions must be thus written before every Masculine Noun which takes the Article *LO* even only in the plural ;† as,

Plur.

<i>Gli dei de' gentili</i>	The gods of the heathens
<i>Degli dei de' gentili</i>	Of the, &c.
<i>Agli dei de' gentili</i>	To the, or at the, &c.
<i>Dagli dei de' gentili</i>	From the, or by the, &c.

Plur.

<i>Gli zii bisbétici</i>	The whimsical uncles
<i>Degli zii bisbétici</i>	Of the, &c.
<i>Agli zii bisbétici</i>	To the, or at the, &c.
<i>Dagli zii bisbétici</i>	From the, or by the, &c.

* Some say (and it is equally proper) *per lo*, instead of *pello*; *per gli*, instead of *pegli*; *con lo*, instead of *collo*; *con gli*, instead of *cogli*; *sopra lo*, for *sullo*; *sopra gli*, for *sugli*.

† See my note † at p. 16, and my addition to note † at p. 16.—Editor.

14. Nouns of the Masculine Gender which require the Article
LO with an Apostrophe.

	Sing.
<i>L'amóre ciéco</i>	The blind love
<i>Dell' amóre imprudente</i>	Of the imprudent, &c.
<i>All' amóre inveteráto</i>	To the, or at the inveterate, &c.
<i>Dall' amóre finto</i>	From the, or by the feigned &c.
	Plur.
<i>Gli amóri ciéchi</i>	The blind loves
<i>Degli amóri imprudenti</i>	Of the imprudent, &c.
<i>Agli amóri inveteráti</i>	To the, or at the inveterate, &c.
<i>Dagli amóri finti</i>	From the, or by the feigned, &c.
	Sing.
<i>L' incéndio spaventévole</i>	The dreadful fire
<i>Dell' incéndio inestinguibile</i>	Of the inextinguishable, &c.
<i>All' incéndio rovinóso</i>	To the, or at the ruinous, &c.
<i>Dall' incéndio amoróso</i>	From the, or by the amorous, &c.
	Plur.
<i>Gl' incéndj spaventévoli</i>	The dreadful fires
<i>Degl' incéndj inestinguibili</i>	Of the, &c.
<i>Agli incéndj rovinósi</i>	To the, or at the, &c.
<i>Dagli incéndj amorósi</i>	From the, or by the, &c.

PREPOSITIONS.

	Sing.
<i>Nell' ódio perpétuo</i>	In the perpetual hatred
<i>Pell' uómo dabbéne</i>	For the honest man
<i>Coll' acciáio insanguináto</i>	With the bloody sword
<i>Sull' amóre patérno</i>	Upon the paternal love
	Plur.
<i>Negli ódj perpétui</i>	In the perpetual hatreds
<i>Pegli uómini dabbéne</i>	For the honest men
<i>Cogli acciái insanguináti</i>	With the bloody swords
<i>Sugli amóri patérni</i>	Upon the paternal loves

These Prepositions are always placed in the same manner before every Masculine Noun which begins with a vowel.

15. Nouns Masculine in the Singular often made Feminine in the Plural.

	Sing.		Plur.
<i>Il ginóccchio</i>	The knee.	<i>Le ginóccchia</i>	The knees
<i>Del ginóccchio</i>	Of the, &c.	<i>Delle ginóccchia</i>	Of the, &c.
<i>Al ginóccchio</i>	To the, or at	<i>Alle ginóccchia</i>	To the, or at
	the, &c.		the, &c.
<i>Dal ginóccchio</i>	From the, &c.	<i>Dalle ginóccchia</i>	From the, &c.

	Sing.		Plur.
<i>Il braccio</i>	The arm	<i>Le braccia</i>	The arms
<i>Del braccio</i>	Of the, &c.	<i>Delle braccia</i>	Of the, &c.
<i>Al braccio</i>	To the, or at the, &c.	<i>Alle braccia</i>	To the, or at the, &c.
<i>Dal braccio</i>	From the, &c.	<i>Dalle braccia</i>	From the, &c.

16. In like manner the following are declined.

Substantives of the Masculine Gender ending in O, with a Plural Masculine termination in I, and another Feminine in A or E, with Remarks.

Masc. Sing.	Masc. Plur.	Fem. Plur.
Anello	Anelli (1)	§ Anella (1)
Budello	† Budelli (2)	Budella § o Budelle
Braccio	† Bracci	Braccia
Castello	Castelli	* Castella
Calcagno	† Calcagni	Calcagna
Cervello	Cervelli	§ Cervella
Carro	Carri	§ Carra
Centinaro	† Centinari	Centinara
o	o	o
Centinaio	† Centinai	Centinaia
Cerchio	Cerchi	* Cerchia
Coltello	Coltelli	* Coltella (3)
Cogno	Cogni	§ Cognà
Ciglio	† Cigli	Ciglia
Corno	Corni (4)	Corna (4)
Comandamento	Comandamenti	* Comandamenta
Ditello (5)	† Ditelli (5)	Ditella o Ditelle (5)
Demonio	Demonj	* Demonia
Dito	† Diti	Dita
Fastello	Fastelli	§ Fastella
Filamento	Filamenti	* Filamenta
Fondamento	Fondamenti	* Fondamenta
Fuso	Fusi	§ Fusa
Filo	Fili (6)	Fila (6)
Frutto	† Frutti (7)	Frutta o Frutte (7)
Gesto	Gesti (8)	Gesta (8)
Grido	† Gridi	Grida
Granello	Granelli	§ Granella
Guscio	Gusci	* Guscia
Ginocchio	† Ginocchi	Ginocchia
Gomito	Gomiti	§ Gomita
Grano	Grani (9)	§ Grana (9)
Letto	Letti	§ Letta

Masc. Sing.	Masc. Plur.	Fem. Plur.
Legno	Legni (10)	Legna (10)
Labbro	† Labbri	Labbra
Lenzuolo	† Lenzuoli	Lenzuola
Martello	Martelli	* Martella
Moggio	† Moggi	Moggia
Membro	† Membri	Membra
Migliaio	† Migliai	Miglianaja.
o	o	o
Migliaro	† Migliari	Migliara
Miglio	† Migli (11)	Miglia
Meriggio	Meriggi (12)	* Meriggia o Merigge
Momento	Momenti	* Momenta (12)
Molino	Molini	§ Mulina
Muro	Muri (13)	Muria (13)
Osso	† Ossi (14)	Ossa o Osse (14)
Paio	† Pai	Paia
o	o	o
Paro	† Pari	Para
Piacimento	Piacimenti	* Piacimenta
Peccato	Peccati	* Peccata
Pomo	Pomi	§ Poma o Pome
Pugno	Pugni	§ Pugna
Quadrello	Quadrelli	Quadrella (15)
Riso	Risi (16)	Risa (16)
Rubbio (17)	Rubbi (17)	Rubbia (17)
Sagramento	Sagramenti	* Sagramenta
Sacco	Sacchi	§ Sacca
Sentimento	Sentimenti	* Sentimenta
Staio	† Stai	Staia
o	o	o
Staro	† Stari	Stara
Strido	Stridi	§ Strida
Telaio	Telai	§ Telaia
o	o	o
Telaro	Telari	§ Telara
Tino	Tini	§ Tina
Tomaio	Tomai	§ Tomaia
o	o	o
Tomaro	Tomari	§ Tomara
Uovo	† Uovi	Uova
Uscio	Usci	* Uscia
Vasellamento	Vasellamenti	* Vasellamenta
Vasello	Vaselli	* Vasella
Vestigio	Vestigi	§ Vestigia o Vessigie
Vestimento	Vestimenti	* Vestimenta

The Asterisk * marks obsolete or antiquated words, that cannot be used in familiar style or conversation, without being noticed as a pedant throughout all Tuscany.

The Obelisk † marks those which ought not to be used in polite conversation, for they are looked upon as characteristics of a low education, though the greater part of them are to be met with in prose writers and in the most celebrated poets.

The Double Obelisk ‡ points out such plurals as are mere barbarisms, uttered only by very vulgar persons.

The Section § points out others used in the beautiful and elegant capital of Tuscany, but if adopted elsewhere, they would be pedantry.

1. It is proper to observe that *anello* signifies a *Ring* and a *Thimble*. The thimble is the measure used in Italy for selling by it the Silk-Worm-Eggs: therefore though the Tuscans use *Anelli* for *Rings*, and the Florentines only say *anella*; the latter is the only word used throughout all Tuscany to express the aforesaid measure.

2. Both at Florence, and in every other part of Tuscany, *Budelli* is always used when the word is preceded by a numeral noun, as *due Budelli, tre Budelli, &c.*

3. *Cottella* is frequently used in the singular number, but then it means a hunter's or butcher's large knife.

4. *Corni* is the only plural of *Corno* when applied to a musical wind-instrument, but in other cases *Corna* is preferable.

5. *Ditello*, with its plural terminations, was used in Boccace's time; few Florentines would now understand what it means. At present we say *L'ascella*, fem. sing. and *L'ascelle*, fem. plur. Besides *Ditelli* would always be considered a barbarism.

6. *Fila* is better than *Fili* when it stands as the plural of *Filo*, meaning *thread*; but taken in the sense of the edge of cutting instruments, we must always say *Fili*, and never *Fila*.

7. Speaking of several and various kinds of fruit, *Frutta* is the only fashionable plural; but if it be intended to signify many fruits of the same plant, we must say *Frutti*, and not *Frutta*. Ex. *Haveduto una rama di Ginggiolo piena di*

frutti. *Frutti* is likewise the only plural of *Frutto* in the metaphorical sense, as interest for money, effects, consequences, &c. *Frutte* is properly the plural of *Frutta*, sing. f. not of *Frutto*.

8. *Gesti* means the gestures of Orators, Actors, &c. but *Gesta*, the warlike feats and glorious deeds.

9. *Grani* is always the only plural for grains of *Weight* and *Corn*. The Florentines do elegantly use *Grana* in the sense of *seed*, *corns* or *small lumps*. Ex. *Tre grani di pepe*. *Due grana d'incenso*.

10. *Legni* is the plural of *Legno*, when taken in the sense of pieces of wrought wood, or fit for some particular use, as also when it means ships, or travelling conveyances; but *Legna* is always used when it signifies a quantity of wood for fuel, whether in faggots or logs.

11. *Migli* is the only plural used when speaking of different kinds of Millet.

12. *Meriggi* and *merigge* signify nothing else, but the shadows caused by the objects opposed to the sun, and in this sense *Meriggi* is to be preferred. When it means *Noon* on the southern quarter of the world, *meriggio* has no plural, but has the singular feminine two ways, *Merigge* and *Meriggia*, and *Meriggio* masculine.

13. *Muro* means walls that surround parks, gardens, &c. *Mura* are the ramparts of a town, and also the walls of a room; of this, however, the properest word is *Parete*, f. sing. and *Pareti*, f. plur.

14. *Ossi* is always the plural of *Osso*, when speaking of bones given to a dog, or cleared from table. *Ossa*, and at times *Osse*, signifies the bones of an animal, or rather the whole body of bones or skeleton of the human body, or of any other animal.

15. *Quadrella* is the poetical plural in the sense of *arrows* or *shafts*.

16. *Risi* is the plural of *Riso*, rice; but, for bursts of laughter, we must say *Risa*, in which sense *Risi* would be a barbarism.

17. *Rubbio* is a corn-measure, which answers to the *Medimnus* of the Latins; it contains at least six Italian *Moggia*. This word has escaped the notice of many Dictionaries;

but still there is not in Italy any Book of Arithmetic, however small it may be, but treats of the *Rubbio*, though this measure be not in great use in Tuscany.

17. *Nouns of the Feminine Gender which require the Article LA.*

Sing.

<i>La fatica incredibile</i>	The incredible fatigue
<i>Della fatica incredibile</i>	Of the, &c.
<i>Alla fatica incredibile</i>	To the, or at the, &c.
<i>Dalla fatica incredibile</i>	From the, or by the, &c.

Plur.

<i>Le fatiche incredibili</i>	The incredible fatigues
<i>Delle fatiche incredibili</i>	Of the, &c.
<i>Alle fatiche incredibili</i>	To the, or at the, &c.
<i>Dalle fatiche incredibili</i>	From the, or by the, &c.

Sing.

<i>La moglie ingannata</i>	The deceived wife
<i>Della moglie ingannata</i>	Of the, &c.
<i>Alla moglie ingannata</i>	To the, or at the, &c.
<i>Dalla moglie ingannata</i>	From the, or by the, &c.

Plur.

<i>Le mogli ingannate*</i>	The deceived wives
<i>Delle mogli ingannate</i>	Of the, &c.
<i>Alle mogli ingannate</i>	To the, or at the, &c.
<i>Dalle mogli ingannate</i>	From the, or by the, &c.

Sing.

<i>La guancia pienotta</i>	The plump cheek
<i>Della guancia pienotta</i>	Of the, &c.
<i>Alla guancia pienotta</i>	To the, or at the, &c.
<i>Dalla guancia pienotta</i>	From the, or by the, &c.

Plur.

<i>Le guance pienotte†</i>	The plump cheeks
<i>Delle guance pienotte</i>	Of the, &c.
<i>Alle guance pienotte</i>	To the, or at the, &c.
<i>Dalle guance pienotte</i>	From the, or by the, &c.

* *Moglie*, as here shown, becomes plural by losing the *E*; and had the Italian language other nouns feminine ending in *gie*, they would end the same in the plural.

† To account for the plural of *guancia*, see Rule, n, 25, p. 14, in Lecture II. which the Author had here improperly stated as liable to exceptions.—*Editor*.

PREPOSITIONS.

Sing.

<i>Colla fatica continua</i>	With the continual fatigue
<i>Pella fatica indicibile</i>	For the inexpressible, &c.
<i>Nella moglie infedele</i>	In the infidel wife
<i>Sulla guancia morbida</i>	Upon the soft cheek

Plur.

<i>Colle fatiche continue*</i>	With the continual fatigues
<i>Pelle fatiche indicibili</i>	For the inexpressible, &c.
<i>Nelle mogli infedeli</i>	In the infidel wives
<i>Sulle guance morbidi</i>	Upon the smooth cheeks

Make use of these prepositions before every feminine noun which does not begin with a vowel.

18. Nouns of the Feminine Gender beginning with a Vowel.

Sing.

<i>L' autorità leggiéri</i>	The feeble authority
<i>Dell' autorità leggiéri</i>	Of the, &c.
<i>All' autorità leggiéri</i>	To the, or at the, &c.
<i>Dall' autorità leggiéri</i>	From the, or by the, &c.

Plur.

† <i>Le autorità leggiéri</i>	The feeble authorities
<i>Delle autorità leggiéri</i>	Of the, &c.
<i>Alle autorità leggiéri</i>	To the, or at the, &c.
<i>Dalle autorità leggiéri</i>	From the, or by the, &c.

Sing.

<i>L' educazióne trascuráta</i>	The neglected education
<i>Dell' educazióne trascuráta</i>	Of the, &c.
<i>All' educazióne trascuráta</i>	To the, or at the, &c.
<i>Dall' educazióne trascuráta</i>	From the, or by the, &c.

Plur.

<i>L' educazióni trascuráte</i>	The neglected educations
<i>Dell' educazióni trascuráte</i>	Of the, &c.
<i>All' educazióni trascuráte</i>	To the, or at the, &c.
<i>Dall' educazióni trascuráte</i>	From the, or by the, &c.

* Some say (without impropriety) *con la*, *con le*, instead of *colla*, *colle*; *per la*, *per le*, instead of *pella*, *pelle*.

† The author had here forgot his own note † at p. 18, and had written the plural article *LE* without an apostrophe before *anime*. I have therefore changed the exemplification, to justify in some measure the orthography of this article; but in so doing I have been compelled to choose a noun properly belonging to the next class, p. 29. See also my addition to the same note, and the whole of next note † too at p. 29.—*Editor*.

PREPOSITIONS.

Sing.

* <i>Nell' avversità pesante</i>	In the heavy adversity
* <i>Coll' autorità principále</i>	With the principal authority
<i>Pell' educazióne matrèna</i>	For the maternal education
<i>Sull' educazióne patrèna</i>	Upon the paternal, &c.

Plur.

* <i>Nelle avversità pesanti</i>	In the heavy adversities
* <i>Colle autorità principáli</i>	With the principal authorities
<i>Pell' educazióni matrène</i>	For the maternal educations
<i>Sull' educazióni patrène</i>	Upon the, &c.

Every feminine noun beginning with a vowel requires these prepositions.

19. *Nouns which have the same Termination in the Singular and in the Plural.*

N.B. ¶ According to Rules, n. 2, 5, and 6, of *Lecture II.* p. 12, the following four declensions† are applicable not only to all the nouns inserted after each of them, but also to any other comprised under those rules.

Sing.

<i>L' età matrèra</i>	The ripe age
<i>Dell' età avanzáta</i>	Of the advanced age
<i>All' età decrepita</i>	To the, or at the decrepit, &c.
<i>Dall' età giovanile</i>	From the, or by the, &c.

Plur.

<i>Le età matrère‡</i>	The ripe ages
<i>Delle età avanzáte</i>	Of the advanced, &c.
<i>Alle età decrepite</i>	To the, or at the decrepit, &c.
<i>Dalle età giovanili</i>	From the, or by the, &c.

20. ¶ So are declined, with their article and adjectives, all indeclinable feminine substantives commencing with a vowel: as, *amistà*, friendship; *ipótesi*, hypothesis; *éstasi*,

* Some alterations have here also taken place, for reasons in my preceeding note.—*Editor.*

† These declensions, and the nouns annexed to each, I may fairly say to be wholly mine, since the Author had inserted only three of them, and had been thoroughly deceived in their articles, and in the application of them to other nouns.—*Editor.*

‡ Recollect here what has been said in the Table of Articles, note ‡ p. 18. At the same time, it is worth observing, that the article *LE* before *età matrère*, *avanzáte*, and *decrepite*, may be used with an apostrophe, as the adjective not only shows the number, but even the gender.—*Author.* In fact, when there is an adjective it ought to be indeclinable too, to write this article without elision with propriety.—*Editor.*

extasy; *énfasi*, emphasis; *iri*, for *íride*, rainbow; *effigie*, effigy; *intempérie*, the intemperature of the air; *equità*, equity; *opportunità*, opportunity; *iniquità*, iniquity, &c.

21. ¶ *Exception*.—But if there is with them an adjective that discovers the number, as in the above exemplification, it is by far more regular to write the article with an elision, even in the plural. (See note ‡, p. 18.)

Sing.

L' eclissi soláre
Dell' eclissi soláre
All' eclissi soláre
Dall' eclissi soláre

The solar eclipse
Of the, &c.
To the, or at the, &c.
From the, or by the, &c.

Plur.

Gli eclissi solári
Degli eclissi solári
Agli eclissi solári
Dagli eclissi solári

The solar eclipses
Of the, &c.
To the, or at the, &c.
From the, &c.

22. ¶ Thus are declined, with their articles and adjectives, all other indeclinable masculine substantives, commencing with a vowel, if there be any more; for I cannot recollect a single one just now besides the above, which the author had most improperly declined as feminine.

Apply the *Exception* as above.

Sing.

La superficie quadráta
Della superficie quadráta
Alla superficie quadráta
Dalla superficie quadráta

The square surface
Of the, &c.
To the, or at the, &c.
From the, or by the, &c.

Plur.

Le superficie quadráte
Delle superficie quadráte
Alle superficie quadráte
Dalle superficie quadráte

The square surfaces
Of the, &c.
To the, or at the, &c.
From the, or by the, &c.

23. ¶ Thus are declined, with their articles and adjectives, all other indeclinable feminine substantives commencing with a consonant; as, *fedeltà*, fidelity; *beltà*, beauty; *crudeltà*, cruelty; *dignità*, dignity; *bontà*, goodness; *virilità*, virility; *purità*, purity; *castità*, chastity; *carità*, charity; *potestà*, or *podestà*, power; *generosità*, generosity; *maestà*, majesty; *libertà*, liberty; *schiavitù*, slavery; *servitù*, servitude; *tribù*, tribe; *virtù*, virtue; *gru*, crane; *diócesi*, diocese; *paráfrasi*, paraphrase; *parentési*,

parenthesis; *metamórfosi*, metamorphosis; *spécie*, kind; *mercè*, reward; *tempérie*, the temperature of the air; *barbarie*, barbarity; *série*, series; *progénie*, offspring; *pari*, equal; *Génesi*, Genesis.*

Sing.

<i>Il te† odoroso</i>	The sweet tea
<i>Del te odoroso</i>	Of the, &c.
<i>Al te odoroso</i>	To the, or at the, &c.
<i>Dal te odoroso</i>	From the, or by the, &c.

Plur.

<i>I te odorosi</i>	The sweet teas
<i>De' te odorosi</i>	Of the, &c.
<i>A' te odorosi</i>	To the, or at the, &c.
<i>Da' te odorosi</i>	From the, or by the, &c.

24. ¶ Thus are declined, with their article and adjectives, all indeclinable masculine substantives commencing with a consonant; as, *re*, king; *lacchè*, a running footman; *vicere*, viceroy, &c.

25. ¶ *Exception*.—As to those, if any, commencing with an *S* followed by a consonant, or with a *Z*, it is to be observed that they will receive the same article, as has been above exemplified, for similar declinable nouns.—See p. 21 and 22.

General Observation on all the foregoing Declensions.

26. ¶ Observe that the articles, as given above, might not be the proper ones, if the adjectives required to be put before the substantives, for then they would still agree with their substantives in gender and number; but as to the adopting *IL* or *LO* in the masculine, or putting an apostrophe to the article of both genders, the initial of the adjective, whether a consonant, a vowel, an *S* *impure*, or a *Z*, would determine the question, since the article would, in such case, precede the adjective. We shall treat of the position of adjectives in *Lecture V*.

* *Génesi* is of both genders; *pari* is of both genders and numbers; and we may say, *un pari vostro*, such a man as you; *una pari vostra*, such a woman as you; *i pari suoi*, their equals; *le pari sue*, their equals.

† The Academicians at the word *CIA*, synonymous of *TE*, write this last word with a grave accent, thus, *tè*; but at the word *TE*, they write it four times without accent, so that it may be written either way.—*Editor*.

Exercises upon Articles and Nouns, both Substantive and Adjective, together with some Prepositions.

The great events and revolutions of France. The eclipses of
grande evento rivoluzione Francia eclissi
the moon. The study of belles lettres. The looking-glass of
luna studio belle lettere, pl. f. specchio
my room. The fear of the torments of hell. The virtues of
mio camera timore tormento inferno virtù
the Romans. The hatred of my enemies. All the bones of
Romano odio mio nemico osso
your body. The ring of the princess. The fable of the frogs.
vostro corpo anello principessa favola ranocchio
The looks of the assembly. The country of the Amazons.
occhiata assemblea paese Amazzone
To imitate the ancients. The handsome women of London.
imitare antico bello donna Londra
All the prophets of the world. All the booksellers of this town.
profeta mondo librario questo città
The great satisfaction I have. The tree of liberty. The
grande soddisfazione, che io ho albero libertà
bottles and glasses. The friends and enemies of your country.
boccia bicchiere amico nemico vostro paese
The misfortunes of the people. The Emperors and Emperresses.
disgrazia popolo imperatore imperatrice
The diligent master I have got. The most difficult exercises.
diligente maestro, che io ho più difficile esercizio
The herbs of the apothecary. The loves of Phyllis. I have
erba speciale amore Fyllide Io ho
three uncles. The happy state of England. The bad success
tre zio felice stato Inghilterra cattivo successo
of that undertaking. The black eyes of my sister. The noise
quello impresa nero occhio di mia sorella rumore
of the mob. The days of the week. With the spirit. With
plebaglia di settimana spirito
the books. With the honour. With the thinking soul. Upon
libro onore pensante anima
the table. Upon the organ. Upon the harpsichord. Upon the
tavola organo gravicembalo
appearances. In the election. In the chamber. In the
apparenza elezione camera
kingdom. In the winters. In the effigies. For the time.
regno inverno effigie tempo
For the love. For the study. For the wife. For the bitterness.
amore studio moglie amarézza

LECTURE IV.

Further Remarks on the Use of the Articles, IL, LO, LA.

1. There are many nouns in English which do not admit of the article before them; such as those of *Arts, Sciences, Virtues, Vices, Metals*, and others. In Italian, they always take the article, as will be seen in the following instances.

Virtue cannot agree with vice. *La virtù non può accordarsi col vizio.*

Chastity, modesty, and humility, are lovely virtues. *La castità, la modestia, e l'umiltà sono virtù amabili.*

Drunkenness is abominable. *L'ubbrachezza è abominevole.*

Hope is the ground of the Christian religion. *La speranza è il fondamento della religione Christiana.*

Music is pleasing to the ear. *La musica è grata all'orecchio.*

Philosophy is the mistress of wisdom. *La Filosofia è la maestra della sapienza.*

Gold and silver do all things. *L'oro e l'argento fanno ogni cosa.*

2. EXERCISES.

He punishes pride; she blames vanity; you preach temperance; they love virtue; to avoid idleness; to reward peranza; églino ámano virtù; schifare pigrizia; ricompensare sobriety; thou hatest vice; I will learn drawing; to study sobrietà; tu odi vizio; Io imparerò disegno; studiare geografia; trascurare pittura; ferro e acciaio sono più useful than gold and silver. *utile dell'oro e argento.*

3. Some nouns, although taken in a general and indefinite sense, have the article in Italian, contrary to the English.

I like milk, butter, and cheese. *Mi piace il latte, il burro, ed il cacio.*

Wine rejoices the heart. *Il vino rallegra il cuore.*

Beef is the partridge of England. *Il manzo è la pernice d'Inghilterra.*

Grass and hay are the food of cattle. *L'erba ed il fieno sono il pasto degli animali.*

English people like roast meat better than boiled meat. *Agli Inglesi piace più l'arrosto del lesso.*

Bread is the staff of life. *Il pane è il sostegno dalla vita.*

4. EXERCISES.

Rye, wheat, barley. I love wine. I proclaim peace.
Ségale, grano, orzo. Mi piace vino. Io bandisco pace.
 I declare war. Salt, vinegar, oil. You admire beauty.
Io intimo guerra. Sale, aceto, olio. Voi ammirate bellezza.

5. The article is also placed in Italian before nouns of dignity; as, King Charles, *Il re Carlo*; Prince Henry, *Il principe Arrigo*; Queen Jane, *La Regina Giovanna*.

6. EXERCISES.

Count Saxe; General Ligonier; Marshal d'Estress;
Conte di Sassonia; Generale Ligonier; Maresciallo d'Estres;
 Lieutenant Gordon; Queen Charlotte; Emperor Leopoldo.
Luogotenente Gordon; Regina Carlotta; Imperatore Leopoldo.

7. We likewise meet the article before adverbs or verbs to the infinitive mood; as, *e' l dove*, and where; *e' l quando*, and when; *del come*, of how; *il perchè*, the reason; *il parlare*, the speech; *il tacere*, the silence.*

8. The four parts of the world, and some names of nations, islands, and provinces, generally take the article; as, *l' Affrica, dell' Affrica, &c. l' America, dell' America, &c. l' Europa; l' Asia; la Francia; l' Inghilterra; la Mirandola; il Cairo; la Lombardia; la Sardegna; la Corsica; l' Elba, &c.*

Some of the above nouns may also take the indefinite article, as will be observed in the following Lecture.

10. Nouns of family, when applied to a single person, admit of the articles; as, *il Dante; il Boccaccio; il Petrarca; l' Ariosto; il Tasso; il Fracastoro; il Cottellini, &c.†*

11. In Italian the article is almost always repeated after the conjunctions; as, the Kings and Princes, *I Re ed i principi*; the light and darkness, *La luce e le tenebre*; the brothers and sisters of the Emperor, *I fratelli e le sorelle dell' Imperatore*.

12. EXERCISES.

The eyes and ears; the arms and legs; the father, mother,
occhio e orecchia; braccio e gamba; padre, madre.

* It is manifest that such words are, in this case, adopted as nouns; the English do so with the gerunds of their verbs, to which they often prefix prepositions and articles, as we do to the infinitives. See the conjugations.—Editor.

† *Quel buon omaccino del Cottellini*, that little good man, *Cottellini*. (Salvini.)
Io veggio il Fracastor, il Bevazzano, Trifon Gabriele, e il Tassó più lontano.
 I see Fracastoro, Bevazzano, Trifon Gabriele, and a little farther I see Tasso. (Ariosto.)

and children ; the days, and nights ; the palace and garden.
e figlio ; giorno notte ; palúzzo giardino.

13. In several instances the Italians make use of the article instead of the possessive pronoun ; as, I will break your head, *Io vi romperò il capo* ; my eyes are sore, *Ho male agli occhi* ; I will throw this at your face, *Vi getterò questo al viso*. See Lecture XII.

14. EXERCISES.

Wash your hands ; my headaches ; I have burnt my finger ;
Lavatevi mano ; mi duòle capo ; mi sono bruciato dito ;
 she has lost her sight ; he has lost his hat and purse.
ella ha perdúto vista ; egli cappéllo borsa.

LECTURE V.

On the proper Position of Adjective Nouns.

1. Adjectives in English are always placed before the substantives, unless something depends upon the adjective ; as, food convenient for me, *cibo conveniente per me* ; or the adjective be emphatical, as, Alexander the Great, *Alessandro il grande*.* In Italian they may generally be placed either before or after the substantive : as, *un amico buono*, a good friend, or *un buon amico* ; *un negozio brutto*, a bad affair, or *un brutto negozio* ; *un nobile aspétto*, a noble face, or *un aspétto nobile*.

2. Nevertheless, there are some cases in which the adjectives are used after the substantives, as will be specified in the following enumeration.

I. All adjectives of nations are placed after the substantive : as, *Un príncipe Románo*, a Roman prince ; *una dama Inglés*, an English lady ; *un cavaliér Napoletáno*, a Neapolitan knight ; *un nobile Veneziáno*, a Venetian nobleman, &c.

II. Adjectives, expressing either shape or form ; as, *una tavola rotonda*, a round table : *una donna grande*, a tall woman ; *uno spécchio ovále*, an oval looking-glass : *un soldato manco*, a maimed soldier ; *una ragazza storpiata*, a lame girl.

III. Adjectives denoting the quality of the elements ; as, *un tempo piovoso*, rainy weather ; *una terra árida*, a dry

* Even in other instances the adjective is found in English after the substantive ; as the princess royal, *la principessa reale* ; in such cases the Italians follow also the English syntax.—Editor.

ground ; *un fuoco inténso*, an intense fire ; *un ária salúbre*, a wholesome air ; *tempo caldo or freddo*, hot or cold weather.

IV. Adjectives expressing colours ; as, *un ábito nero*, a black coat or suit ; *occhio rosso*, red eye ; *vino biáncó*, white wine ; *un fiór giallo*, a yellow fellow.

V. Adjectives of taste ; as, *un' erba amára*, a bitter herb ; *sidro agro*, sour cider ; *frutto dolce*, sweet fruit.

VI. Verbal adjectives ; as, *vino cotto*, burnt wine : *passiõne dominánte*, an over-ruling passion.

VII. In all other instances, when a substantive is accompanied by a single adjective, the shortest of the two must precede : ex. *Un uomo virtuoso*, a virtuous man ; *un vero amico*, a true friend.

3. There are some other cases in which adjectives are placed after substantives, chiefly for the sake of harmony of sound ; but they may be easily learnt by practice.

4. Generally when there are two or more adjectives joined to the noun, it is more usual in the familiar style to let them follow the substantive ; as, *una donna dotta e religiõsa*, a learned and religious woman ; but in many cases we find the reverse of this rule. The ear should be our guide, particularly in the sublime.

5. EXERCISES.

English politics ; French fashions ; Chinese language ; the *Inglése política* ; *Francése moda* ; *Cinése lingua* ; Italian music ; a square table ; round balls ; an oval picture ; *Italiana música* ; *quádra távola* ; *rotõnda pulla* ; *ovale pittura* ; triangular plan ; wholesome situation ; a warm wind ; a bad *triangoláre piáno* ; *sano situaziõne* ; *caldo vento* ; *cattívo air* ; a foggy season ; a red cap ; black hats ; a white coat ; *ária nebbiõso stagión rosso berrétta nero cappéllo biáncó ábito*, brown gown ; bad fish ; insipid grape ; unripe peach ; the *scúra ábito* ; *cattívo pesce* ; *insípido uva* ; *immutúra pesca* ; overruling religion ; discoloured flower ; a toothless old *dominánte religiõne* ; *scoloríto fióre* ; *sdentáto woman* ; an awkward young man. *vécchia* ; *sguaiáto giòvane*.

LECTURE VI.

On the Indefinite, Numcral, and Partitive Articles.

1. Besides the above-mentioned articles, which are generally called *definite articles*, there are some prepositions,

which, as they shew the Latin cases of nouns, and are prefixed to them, are commonly called *indefinite articles*, and by the Italian grammarians, *segnacúsi*. These are, *dì*, of; *a*, to; *da*, from.* The first showing the genitive, the next the dative, and the last the ablative cases.

2. The *indefinite articles* are indiscriminately put before nouns masculine or feminine, singular and plural; before pronouns, as well as before infinitive of verbs, adverbs, and prepositions, as will be shown by the following miscellaneous rules illustrated by proper examples; but to enumerate them all would be an endless work.

I. Between two nouns substantive; as, *una ramánza di donne*, a company of women; *un esército di soldáti*, an army of soldiers; *un cappéllo di páglia*, a straw hat; *una coróna d' alloro*, a laurel crown.

II. Before a proper name; as, *di Piétro*, of Peter; *a Paólo*, to Paul; *da Andréa*, from Andrew.

III. Before almost every kind of pronoun, the possessive excepted; † as, *di me*, of me; *di noi*, of us; *a quésto*, to this; *da quéllo*, from that; *di nessúno*, of any body; *a qualúnque*, to every body; *di che paése siéte?* of what country are you? *a che paése andáte?* to what country are you going? *da qual luógo*, or *d' onde veníte?* from what place do you come? *non so da qual cosa*, or *d' onde ciò procéda*, I do not know from whence it proceeds.

IV. Generally before names of empires, kingdoms, ‡ provinces, cities, villages, &c.; as, *di Germánia*, of Germany; *di Fráncia*, of France; *d' Inghiltérra*, of England; *di Londra*, of London; *di Firénze*, of Florence; *Duca di Parma*, Duke of Parma; *Príncipe de Mónaco*, Prince of Monaco.

V. Before adverbs and prepositions; as *di dore sei?* what countryman are you? *da dove viéni?* where do you come from? *di più*, of more; *non dico nè di sì, nè di no*, I say neither yes nor no; *di diétro*, behind; *di rimpétto*, facing.

VI. Before the infinitive of verbs; as, *penso di fare ciò*, I think to do that; *non dico di credére*, I do not say to believe;

* This distinction of *definite* and *indefinite* articles is not accurate, not only because the above are prepositions, but much more because the other real articles, spoken of in Lectures III. and IV. are often adopted by the Italian in a very indefinite sense, as the rules there given clearly show. Nevertheless, since this distinction is commonly found in grammars, it has been adopted here as the only one to which the generality of scholars are accustomed.—*Author*. This remark was improperly placed in the text.—*Editor*.

† Very few cases excepted. The possessive pronouns take in Italian the definite article. See Lecture XIII.—*Editor*.

‡ Nouns of nations, as already stated, admit also before them the definite article; as, *La Fráncia, della Fráncia, La Germania, della Germania*, &c.

parmi di vedére, it seems to me to see ; in which case the particle *di* answers perfectly to the English *to*, as the examples show.

VII. In some instances after the verbs *éssere*, to be ; *fáre*, to do ; as, *è di mestieri*, it is necessary ; *fa di mestieri*, or *fa d' uópo*, it must.

3. Orthography of the Indefinite Articles.

Di takes an apostrophe, when before a vowel ; as, *parlo d' Antonio*, I speak of Anthony ; *un libro d' amóre*, a book of love.

A, followed by a vowel, takes, in general, a *D*, for the sake of better sound ; as, *ad un amico*, to a friend ; *ad Andrea*, to Andrew.

DA is usually written without an apostrophe before a vowel, which helps to distinguish *DI* from *DA* ; but we find it sometimes with an apostrophe, particularly before an adjective or substantive of either number.

4. Of the Numeral and Partitive Articles.

The numeral article is what the English, with more propriety, call the *indefinite* article ; it is joined to *di*, *a*, *da*, as follows ;

Sing. Masc.

<i>Un* uómo astúto</i>	A cunning man
<i>D' un uómo astúto</i>	Of a, &c.
<i>Ad un uómo astúto</i>	To a, &c.
<i>Da un uómo astúto</i>	From, or by a, &c.

Sing. Fem.

<i>Una donna scioperáta</i>	An idle woman
<i>D' una donna scioperáta</i>	Of an, &c.
<i>A† una donna scioperáta</i>	To an, &c.
<i>Da una donna scioperáta</i>	From, or by an, &c.

5. The *Partitive Article* is used to signify that some, or some part only, of the whole kind and species, or number of things are meant. In Italian this article is nothing else than the genitive case of the definite article, singular or plural, masculine or feminine ; which has in this instance the signi-

* See the proper orthography and use of *UN*, *UNO*, &c. in Lecture IX., immediately after the Tables of the Numerals.—*Editor*.

† Speaking above, n. 3, of the orthography of the article *A*, I have added the words *in general* as to its additional *D*, because when there would be a cacaphony, it rejects the *D* before a vowel, as we see in this example.—*Editor*.

fication of the accusative.* The English express it by the word *some*, and in many cases they omit it; as, *dátemi del pane*, give me some bread; *portátemi della carne*, bring me some meat; *veggo degli uccélli*, I see some birds; *vi porto delle calze*, I bring you some stockings; *scorgo degli uómini e delle donne in quel burróne*, I perceive men and women in that deep valley; which is the same as to say, *veggo alcúni uccélli*; *porto alcúne calze*; *scorgo alcúni uómini*, *ed alcúne donne*,† &c.

6 ¶. No Italian will deny, that the rule contained in the above paragraph may be followed, without passing for a foreigner, in Italy; but certain it is, that the genius of the Italian language has as great an aversion to the use of the partitive article as the English. The last of the above examples would be by far more genuine Italian, if expressed without an article; and the preceding ones, expressed in English with the adjective *some*, would be purer Italian if expressed as follows: *Datemi un po' di pane*, *portatemi un po' di carne*, *veggo alcuni*, or *certi uccelli*, *vi porto alcune paia di calze*. Above all, let the student take care of never using this partitive article with nouns of abstract or metaphysical meaning, as the French do. *Il a du courage*; *il fuit de la fermeté*, must be rendered in Italian as in English, *ha coraggio*, *bisogna aver costanza*, &c.

7. It is worth observing, that *some*, when after a verb, which indicates the action of giving to eat or drink, is expressed in Italian by termination, or indefinite article *DA*; as, give me some supper, *dátemi da cena*; some dinner, *da desinare*; some drink, *da bere*; something to eat, *da mangiare*, or *qualche cosa da mangiare*.

* The Italian partitive article admits also of the indefinite *A*, just as the English say *to some*; example, *a de' pastóri*, to some shepherds, &c.—Editor.

† The advantage which the Italian language has over the Latin, by the means of its articles, deserves to be noticed. The Latins, for instance, say, *vinum libere*; in Italian we say that in three different ways, having each of them a different signification; as, *bere v'no*, *bere il vino*, *bere del vino*. The first means only that one has not the constant habit of abstaining from drinking wine; the second means to drink the wine spoken of; the third means to drink some wine. These different significations are confounded by the Latins, and in some other languages, for want of proper articles, unless we resort to circumlocutions.—Author. This note is extracted from the most classical of grammars, *Buonmattei's*, which has occasioned that many subsequent writers felt inclined *jurare in verba magistri*, but the perusal of the best authors will prove this to be a metaphysical distinction, of very little use in practice; and that the Italians, to say *to drink some wine*, prefer saying *bere un po' di vino*, *un bicchier di vino*, or the like.—Editor.

8. EXERCISES.

A muff; a powder-box; a bed-chamber; an ox; some
manicóto scátola da pólvore cámera da letto bue
 oxen; a girl; some girls; some silk; some linen; some salt;
buói ragázza seta bianchería sale
 some money; some silver buckles; some glasses; some veal;
denáro fibbia d' argénto bicchiére vitéllo
 some partridges; I drink always water; I hear some women
perníce io bevo sempre acqua sento donne
 quarrel; I never eat fruit.

che bisticciuno io non mángio mai frutta.

9. Finally take notice, that the following forms of speech in the English language are expressed, in Italian, in the manner here exemplified.

I. The king's son, *Il figlio del re*; my brother's wife, *la móglie di mio fratéllo*; the queen's coach, *la carrózza della regína*; my father's house, *la casa di mio padre*. As if we were to say, in English, the son of the king; the wife of my brother, &c.

10. EXERCISES.

My master's horse; my servant's gloves; my friend's books;
mio padróne cavállo serva guánto amíco libro
 my uncle's son.
zio figlio.

II. An oil cruet, *Un' ampolla da olio*; a tobacco-box, *una scátola da tabácco*; a wine flask, *un fíasco da vino*.

11. EXERCISES.

Sallad oil; a coach horse; a fire shovel; a night-cap.
Insaláta ólio carrózza cavállo fuóco palétta notte barrétta.

III. A silver dish, *un piátto d' argénto*; a brick house, *una casa di mattóni*; a Holland shirt, *una camícia di tela d' Olándá*; brass money, *monéta di rame*.

12. EXERCISES.

A scarlet cloak; silk stockings; a wooden box; a horn
Scarlátto mantello seta calzétta legno cassa corno
 comb; a gold ring.
pétine oro anéllo.

IV. To play upon the violin, *sonar il violino*; to play upon the guitar, *sonar la chitárra*; to play at cards, *giuocár alle carte*; to play at piquet, *giuocár a picchétto*.

13. EXERCISES.

To play on the spinet; to play upon the harpsichord; to play
Spinétta *gravicémbalo*
 at tennis; at ombra, at bowls.
palla a corda ombra *palla.*

LECTURE VII.

On the Degrees of Comparison, and on Superlative Nouns.

1. All adjectives form their comparatives of *excess* or *defect* by two adverbs of quantity, viz. *più*, more; *meno*, less; as, *brutto*, ugly; *più brutto*, *meno brutto*; *prudente*, prudent; *più prudente*, *meno prudente*; and so on, &c.

2. The English comparative particles, implying equality, as *much as*, *so*, *so as*, or the like, are expressed in the Italian by *quánto*, or *come*, placed before the second member of the comparison;* as, *il mio palázzo non è grande quánto*, or, *come il vostro*, my palace is not so large as yours; *le donne non sono ardite quánto*, or *come gli uomini*, women are not so bold as men; *voi siete grande quánto lui*, or *come lui*, you are as tall as he. The comparison of equality may be expressed likewise by *altrettanto*, and in such case the particle *che* must connect the second member of the comparison; as, you are as rich as your brother, *siete altrettanto ricco che vostro fratello*.

3. To *increase* still more the degrees of comparison, we make use of *molto più*, *assái più*, or *assái meglio*, *via più*, or *vie più*, or *vie meglio*, viz. much more, or a great deal more, or far better; as, *Ciceróne era assái più eloquente d'Ortensio*: Cicero was a great deal more eloquent than Hortensius; *il sole è via*, or *vie più grande della terra*, the sun is a great deal larger than the earth.

4. To *diminish* still more the degrees of comparison, we have recourse to the word *molto meno*, *assái meno*, *via*, or *vie meno*, a great deal or much less; as, *l'Ariosto è assái meno*,

* We make also use of the following expressions, viz. *sì*, *così*, *tanto* or *altrettanto* and *quánto*; as, *mio fratello è sì, così, tanto, or altrettanto dotto nelle più utili parti delle mattemdiche, quánto il vostro*, my brother is as learned in the most useful branches of mathematics as yours.—*Author*. This is indeed the regular form of comparison when we mean to express equality; but unless the sentence be complicated, or long as the foregoing, the first term *sì*, *così*, or *tanto*, which answers to the first particle *as* of the English, is omitted, and only *quánto*, or *come*, is retained, as the examples in the above rule, n. 2. sufficiently show.—*Editor*.

or *via meno corrétto del Tasso*, Ariosto is a great deal less correct than Tasso; *Pompéo è molto meno stimáto di Césare*, Pompey is much less esteemed than Cæsar.

5. The English comparative particle *than*, or *than the*, may be translated in Italian in four ways:

I. By the definite article of the genitive case.

II. By the definite of the same case.

III. By *che*.

IV. By *che non*.

6. If the word *than* is preceded by the verb *to be* and followed by a noun or pronoun, which in Italian takes the definite article, it must be expressed by *del* or *dello*, *della*, *dei*, or *de'*, *degli*, or *delle*, according to the kind of noun following; as, the scholar is more learned than the master, *lo scoláre è più dotto del máestro*; it is brighter than the looking-glass, *egli è più lucénte dello spéccchio*, plural, *degli spéccchi*; your hands are whiter than snow, *le vostre mani sono più biánche della neve*, plural, *delle neri*; your book is larger than mine, *il vostro libro è più grande del mio*, plural,* *de' miei*.

7. If *than* is followed by a noun or pronoun, which requires the indefinite article, then *than* is translated by *DI*; as Anthony is more cunning than Peter, *António è più astúto di Piétro*; Mary is more modest than you, *Maria è più modésta di voi*. This house is handsomer than that, *quésta casa è più bella di quella*; London is larger than Constantinople, *Londra è più grande di Costantinópoli*.—But if any other verb but *to be* precedes the particle *than*, then *che* may be used in preference to the article of the genitive, which might pass, however, without solecism. Thus in the above examples we would say, *Antonio si mostra più astuto che* or *di pictro*—*Maria sembra più modesta che*, or *di voi*. *Questa casa pare più bella che* or *di quella ecc.*

8. If immediately after *than* follows an adverb, or an adjective, *than* is to be expressed by *che*; as, *è meglio tardi che mai*, it is better late than never; *ella è più graziosa che bella*, she is more graceful than handsome; and when after *than* there is a verb, it must be rendered by *che non*; ex. *io scrivo più che non parlo*, I write more than I speak.†

* Before the possessive pronouns *my* or *mine*, *thy* or *thine*, &c. the Italians put the definite article, as will be shewn in its proper place. See *Lect. XIII.*

† *Than* is also rendered by *che* when the comparison is made between two substantives implying a qualification, and therefore used as adjectives; as, *he is a better general than soldier*, *egli è miigliór générale che soldáto*.

9. There are some words which are comparatives by themselves without any additional particle; as, *maggiore*, greater; *minore*, less; *superiore*, superior; *inferiore*, inferior; *migliore*, or *méglio*, better; *peggiore*, or *peggio*, worse; which become plural by changing *E* into *I*, according to the general rule for adjectives in *E*; see *Lecture III.* n. 1; and are of both genders,* except *peggio* and *méglio*, which are indeclinable.

10. EXERCISES.

On the Comparatives.

Germany is larger and more powerful than Italy; Julia is
Germánia è grande potente Itàlia Giúlia
 more handsome than, or as handsome as, or less handsome than
bello

Mary; Virgil wrote more than any other poet of his time;
Maria Virgilio scrisse qualunque altro poeta suo tempo
 your sister's hands are whiter than alabaster; she is wiser, or
vostro sorella mano sono bianco alabastro ella è sávio
 as wise as, or less wise than I; Milton was much more
Miltone era

learned than Dante; London is far better paved than Paris;
dotto Dante Londra lastricato Parigi
 Venice is much less populous than Naples; the female sex
Venezia popolata Napoli femminile
 is much more delicate than the masculine; rather a little than
gentile di complessione mascolino piuttosto un poco
 nothing; he is more weak than strong; it is better to study
nulla debole forte egli è studiare
 than be idle; he is a better captain than soldier; it is more
stare ozioso egli è capitano soldato bianco
 white than yellow.
gióllo.

Of Superlative Nouns.

11. There are different ways of expressing the superlatives in Italian.

I. By putting the article *IL* before the comparative; as, *il più bello*, the most handsome, or the handsomest; *il più*

* Observe that *peggio* and *méglio* are very often adverbs, and then they are not synonymous of *peggiore* or *migliore*, nor could these last then be used instead of the former: as in these sentences, *è meglio un uovo oggi che una gallina domani*, an egg to-day is better than a fowl to-morrow; *scrive peggio di sua sorella*, he writes worse than her sister.—*Editor.*

grande, the greatest; *il meno dotto*, the least learned, &c. which might be called *superlatives of comparison*; but the generality of grammarians call them *superlative relatives*, since they always show a reference to some other object or objects.

II. By taking away the last vowel of the adjective, and adding *issimo*; as, from *brutto*, *bruttissimo*, very or extremely ugly; from *bello*, *bellissimo*, extremely, or infinitely handsome.* Some few take also the termination in *errimo*, as *celebérrimo*, from *celebre*, renowned; *intégerrimo*, from *integro*, just; *salubérrimo*, from *salubre*, wholesome. These are called *absolute superlatives*.

III. Other forms of *absolute superlatives* are obtained either by the repetition of the adjectives; as, *un uómo virtúoso*, *virtúoso*, a very virtuous man;† or by putting an adjective before a superlative; as, *fa un tempo bello bellissimo*, it is extremely fine weather; *fa caldo caldissimo*, or *freddo freddissimo*, it is extremely hot, or cold, or extremely cold weather, which are called *superlatives of exaggeration*; rendered in English, by the above adverbs, or others like these, *infinitely*, *severely*, *vastly*, &c.

12. The adjectives, *mássimo*, greatest; *ménomo*, least; *sommo*, *sovráno*, or *suprémo*, highest, or supreme; *óttimo*, perfectly good, &c. are superlatives without any addition or alteration.

13. Almost all the superlative adverbs are formed by changing the last vowel of the superlative into *aménte*; as, from *ricchissimo*, very rich; *richissimaménte*, richly; *felicissimo*, very happy; *felicissimaménte*, happily.

14. Exercises on the Superlatives.

The most proud of men; the most pernicious of all crimes;
orgoglióso uómo *pernicióso tutto delitto*
 those that seem to be the most ingenious are not always the
colóro sémbraño éssere *ingegnóso non sono sempre*
 most learned; he is very humoursome; she was extremely un-
dotto egli è *fantástico ella era* *in-*

* The scholar ought to be particularly mindful in observing that the termination in *issimo* serves in Italian to the formation of that kind of superlatives called *absolute*, and that it can never be translated in English by those English superlatives ending in *st*, or *est*, which are of the *relative* kind, and translated in Italian by the mere adjectives preceded by *il più*, *la più*, &c. as, the shortest poem, *il più corto poéma*, not *cortissimo poéma*; a very great man, *un grandissimo uómo*, not *il più grand uómo*.

† *Elle* (for *elleno*) *si vorrébbero vive vive metter nel fuoco*, they would commit themselves quite alive to the flames.

happy; they have been extremely civil, and vastly prodigal;
felice églino sono stati cortése, e pródigo
 God is infinitely just; yesterday it was extremely cold, and
Dio è giusto ieri era freddo, e
 very foggy weather; she is exceeding good; this is the hand-
nebbioso tempo ella è buono quèsto è bel-
 somest work of your hands.
l'ópera vostro mano.

LECTURE VIII.

On Diminutive, Augmentative, and Collective Nouns.

1. From the most part of the Italian nouns others are formed which diminish or enlarge the signification by some particular terminations: they are quite peculiar to the Italian language, which derives from them a great number of tender, or otherwise very expressive words.

2. The terminations of the diminutives are the following, viz. *Ino, Iccino, Etto, Ello, Ettino, Erello*, for masculine nouns; *Ina, Iccina, Etta, &c.* for feminine; and they express the objects as small, yet with tenderness, kindness, or wheedling. For instance, from *vecchio*, we form *vecchino, vecchiétto, vecchieréllo*, which signifies a poor good old man; and *vecchina, vecchiétta, vecchierélla*, a poor good old woman; from *póvero, poverino, poverétta, poveréllo*, a poor good honest man; and *poverina, poveretta, poverella*, a poor good honest woman; from *príncipe*, is formed *principino*, a young prince, or a little pretty prince; *principina*, a young princess, or a little pretty princess; from *libro, libréttó, librettino*, or *libriccino*, a little or a pretty little book; from *cane, canino*, a little, or a pretty little dog.

3. Some adverbs have likewise their diminutives: as, *benino*, from *bene*, tolerably well; *adagino*, from *adágio*, pretty slowly; *pochino*, or *pocolino*, from *poco*, rather little.

4. Other terminations generally expressing contempt, compassion, or mockery, are in *Icciáto, Iciattolo, Icciuolo, Iccio, Uccio, Onzolo, Onzolino*; as, from *vecchio*, *vecchiúccio, vecchiúzzo, or vecchicciuólo*, a poor old fellow; *vecchiúccia, or techicciuóla*, a poor old woman; from *uomo*, *uommúccio, uomiciúolo, uomirciáta, uomiciátello*, a little neat man, or poor insignificant man; from *donna*, *donnúccia, donnicciuóla*, a little neat, or poor insignificant woman; from *médico*, *medicónzola, mediconzolino*, a bad little physician.

5. The termination in *Astro* gives an idea of great contempt; as, from *gióvine*, *gióvinástro*, a debauchee; from *filósofo*, *filosofástro*, a bad philosopher, or philosophaster; from *médico*, *medicástro*, a medicaster, or an ignorant physician: these, in Italian, are called *peggiorativi*.

6. ¶ The most usual *peggiorativo* is that in *Accio*, or *Acciólto*; as, *vecchio*, *vecchiaccio*, a troublesome old man; *omacciólto*, a troublesome old man; *casa*, *casaccia*, a bad compacted house; *libro*, *libraccio*, a great good-for-nothing book.

7. It must be observed, that some nouns of feminine gender become masculine, in taking the terminations in *Ino*, *One*, &c. as, from *cámara*, chamber; *camerone*, instead of *cameróna*, a large chamber, or a closet; from *casa*, *casino*, rather than *casina*, a little house.*

8. The terminations of the augmentatives are generally in *Otto*, *One*, *Onaccio*, *Occio*, *Ózzo*, for the masculine, in *Otta*, *Ona*, *Occia*, &c. for the feminine; as, *ragázzo*, *ragazzóto*, or *ragazzóne*, a big boy; *bello*, *bellóne*, *bellóccio*, remarkably handsome; *palázzo*, *palazzóto*, a great, or a handsome palace; *forése*, *foresózza*, a stout country girl; *ribaldo*, *ribaldonuccio*, a great scoundrel.

9. ¶ The following is a *List* of terminations modifying the nouns as mentioned, which have not been enumerated, nor exemplified as above.

Terminations implying Contempt.

<i>Accione</i> , as from <i>Uomo</i> , man, we form	<i>Uomaccióne</i>
<i>Astrone</i> }	<i>Médico</i> , a physician { <i>Medicastróne</i>
<i>Astronzolo</i> }	{ <i>Medicastronzolo</i>
<i>Azzo</i>	<i>Pópolo</i> , people { <i>Popolázzo</i>
<i>Ipólo</i> }	{ <i>Casipola</i>
<i>Upólo</i> }	{ <i>Casúpola</i>
<i>Uzzaccio</i>	<i>Donna</i> , a woman { <i>Donnuzzaccia</i>

* *Sótanzóne*, or *camerone*, a large room; *portóne*, a large door; *casóne*, a great house; *donnóne*, a stout manly woman, are masculine, though the nouns from whence they are formed be feminine.

Tu sei un bel donnóne.

Du non trovár nella tua bellà fondo.—Berni.

Thou art a fine masculine woman; the extent of thy beauty is not to be measured.—So is *campanone*, a great bell, from *campána*, fem.; as,

Sonáte il campanóne, ecco il conséglio

Delle védove, ch' entra.—Buonarroti.

Ring the great bell; behold the assembly of widows which enter.

Terminations implying Diminution.

<i>Accino</i>	<i>Uómo, a man</i>	<i>Uomaccino</i>
<i>Ato</i>	<i>Cérbio</i>	<i>Cerciáto</i>
<i>Atto</i>	or	<i>Cerbiáto</i>
<i>Attello</i>	<i>Cércio</i>	<i>Cerciattélio</i>
<i>Attolino</i>		<i>Cerbiattolino</i>
<i>Cello</i>	<i>Bastóne, a stick</i>	<i>Bastoncélio</i>
<i>Ellino</i>	<i>Piátto, a dish</i>	<i>Piattellino</i>
<i>Erello</i>	<i>Vento, wind</i>	<i>Venterélio</i>
<i>Erátto</i>	<i>Buco, a hole</i>	<i>Bucherátto</i>
<i>Icello</i>	<i>Frate, a monk</i>	<i>Friticélio</i>
<i>Icolo</i>	<i>Libro, a book</i>	<i>Libricélio</i>
<i>Ignó</i>	<i>Verde, green</i>	<i>Verdigno</i>
<i>Lino</i>	<i>Sasso, a brickbat</i>	<i>Sassolino</i>
<i>Ognolo</i>	<i>Amáro, bitter</i>	<i>Amarógnolo</i>
<i>Oncello</i>	<i>Lepre, a hare</i>	<i>Leproncélio</i>
<i>Ottino</i>		<i>Leprottino</i>
<i>Uzzo</i>	<i>Tégghia, a backing-pan</i>	<i>Tegghiúzza</i>

Terminations implying Whedding with Diminution.

<i>Anzuolo</i>	<i>Tristo, puny</i>	<i>Tristanzuolo</i>
<i>Uolo</i>	<i>Cagna, a bitch</i>	<i>Cagnuólo</i>
<i>Uolino</i>		<i>Cagnuolino</i>
<i>Uzzolo</i>	<i>Dono, a present</i>	<i>Donúzzolo</i>

CONCLUSION.

10. ¶ From the above *List*, and all the preceding observations on these derivatives, the following principles may be easily inferred. 1st, That a few syllables, either variously combined or alone, are applied to nouns to modify them, as before explained. 2d, That they are liable to end in *O, A, I, E*, according to the gender and number of the noun they are joined with. 3d, That by such unions the primitive noun in some instances changes its gender. 4th, That by applying several of them to the same noun, their number and significations must become innumerable. But, concerning this last point, take notice of the following important

CAUTION.

11. It is to be observed, that all nouns are not susceptible of the above terminations, and the exact discrimination requisite to know which of them should be used, can only be acquired by practice; since no infallible rule can be given to direct the scholars, who, by special advice of the Academicians *Della Crusca*, are desired never to attempt to coin such nouns, unless they find them in the dictionary.

12. ¶ *Exception*.—The terminations in *Ino*, *One*, and *Accio*, may be safely ventured in both genders and numbers of almost all the primitive nouns; although very few of them are registered in the *Vocabolario*.

13. The *collective nouns* which serve to express a medley or abundance of worthless things, have the termination in *Ame*, or *Ume*; as, from *carne*, *carnáme*, quantity of putrid meat; *osso*, *ossáme*, a heap of bones; *legno*, *legnáme*, a quantity of wood; *gente*, *gentáme*, an abundance of people; *agro*, *agrúme*, vegetables of strong taste, or all the various species of orange and lemon trees.

14. Some others ending in *Agliá* are generally taken in a vile and despicable meaning; as, from *plebe*, *plebágliá*, the scum of the people; *sbirra*, *sbirrágliá*, the whole body of catchpoles; *gente*, *gentágliá*, the riffraff of the people.

15. Take notice that *collective nouns* in the singular never or seldom agree with a plural, as they often do in English. We constantly say, *il pópolo è numeroso*, people is numerous, not are numerous; *la gente si lagna*, people complains, not complain.*

16. EXERCISES.

A little boy; a little girl; a little pretty creature; a pretty
ragázzo *ragázza* *creatúra*
 little house; a young hare; a little cap; a very small book; a
casa *lepre* *berrétta* *ruscéllo*
 pretty little woman; a little table; a vulgar woman; a large
donna *távola*
 house; small rain; a great large drawing-room; a great large
pioggia *sala*
 hat; a great ugly hat; wicked people, or very despicable
cappéllo *gente*
 people; grossly iniquitous; a paltry poet; a smatterer in
ribállo *poéta*
 philosophy; a great quantity of poultry; a quantity of
filósofo *pollo*
 meat; the mobility of the people.
gente.

* Villani, who wrote *l'ingrúto pópolo di Bológna non l'avíano a fare*, the ungrateful people of Bologne ought not to do so, is not to be followed.—Veneroni in this, as well as in many other instances, is likewise wrong.

LECTURE IX.

On the Numerical Nouns.

1. These Nouns may be divided into *Primitive*, or *Cardinal*, *Ordinal*, and *Distributive*.

Observations on Cardinal Numbers.

2. ¶ The student will observe that I have added to the following List all those compound numerals which are found written in a single word in the *Vocabolario Dellu Crusca* : but as to all others, either omitted, or written underneath in two words, let it be observed, that the safest way is to write them in separate words ; thus, 42, *quaránta due* ; 57, *cinquánta sette* ; 102, *cento due* ; 253, *dugénto cinquánta tre* ; 669, *seccnto sessánta nove*, &c.

3. ¶ *Exception*.—Those admitting of an elision, and followed by those commencing with a vowel, I suppose it allowable to make a single word of them from analogy, and say, 51, *cinquantúno* ; 88, *ottantóto*, &c.—but when they become too long, as, 888, rather than say *ottocentottantóto*, I would divide them and say, *ottocénni' attantóto* ; for one ought to be very cautious in forming compound words without authority.

1 uno*	20 venti	39 trenta nove
2 due	21 ventúno	40 quaránta
3 tre	22 ventidúe	45 quarantacínque
4 quáttro	23 venti tre	48 quarrantóto
5 cinque	24 ventiquáttro	50 cinquánta
6 sei	25 venticínque	54 cinquantaquáttro
7 sette	26 venti sei, venzei	58 cinquantóto
8 otto	27 ventisétte, venzette	60 sessánta
9 nove	28 ventóto	64 sessantaquáttro
10 díci	29 venti nove	70 settánta
11 úndici	30 trenta	80 ottánta
12 dódici	31 trentúno	87 ottanzétte
13 trídici	32 trenta due	90 novánta
14 quattórdici	33 trenta tre	100 cento
15 quíndici	34 trentaquáttro	140 cenquaránta
16 sédici	35 trentacínque	150 cencinquánto
17 diciassétte	36 trenta sei	160 censessánta
18 dicióto	37 trenta sette	170 censettánta
19 diciannóve	38 trentóto	190 cennovánta

* See the declension and use of *UNO*, and all other numerals ending in *uno*, immediately after the Tables of the Numerals.—Editor.

200 <i>dugénto</i>	800 <i>ottocénto</i>	the Classics
250 <i>dugencinquánta</i>	900 <i>novecénto</i>	<i>tremília</i>
300 <i>trecénto</i>	1000 <i>mille</i>	4000 <i>quattromíla</i>
400 <i>quattrocénto</i>	2000 <i>duemila</i> , or <i>du-</i>	5000 <i>cinquemíla</i>
500 <i>cinquecénto</i>	<i>mila</i> ; and in the	6000 <i>semla</i>
600 <i>seicénto</i> , or <i>secénto</i>	Classics, <i>duomília</i>	1,000,000 <i>milióne</i>
(better)	or <i>dumília</i>	2,000,000 <i>due milióni</i>
700 <i>settecénto</i>	3000 <i>tremíla</i> ; and in	

4. ¶ *N.B.* All these nouns are indeclinable, except those mentioned in the foregoing *note*, and in that at p. 53, marked thus.‡

Observations on Ordinal Nouns.

5. ¶ For the same reasons above alleged, let the scholar write in separate words all the *Ordinal Nouns* not included in the following list; which is augmented of all those to be met with in the *Vocabolario* written in one word; and let him pair all the ordinal together, up to the one hundred and tenth; thus, the 23d, *il vigésimo terzo*; the 38th, *il trigésim' ottávo*; the 110th, *il centésimo décimo*, &c.

6. ¶ But as to the omitted even hundreds, as the 700th, the 800th, &c. they should be formed, as analogy directs, from their respective cardinals, by taking *O* final away, and putting *esimo* in its place; thus, *settecentésimo*, *ottocentésimo*, &c.

7. ¶ And when we add to any of the even hundreds eleven or more, we must then express them by their respective cardinal denominations, and the tens with their fractions by the ordinal numbers; thus, the 111th, *il cento undicésimo*; the 112th, *il cento dodicésimo*; the 818th, *l'ottocénto diciottésimo*, &c.

8. ¶ Let it also be observed, that these ordinal numbers are declined as adjectives, and made to agree in number and gender with the substantive they enumerate.

<i>primo</i>	first	<i>undécimo</i> or	} eleventh
<i>secóndo</i>	second	<i>undicésimo</i>	
<i>terzo</i>	third	<i>duodécimo</i>	} twelfth
<i>quárto</i>	fourth	<i>dodicésimo</i>	
<i>quínto</i>	fifth	<i>dodécimo</i> or	
<i>sesto</i>	sixth	<i>décimo secóndo</i>	} thirteenth
<i>séttimo</i>	seventh	<i>terzodécimo</i>	
<i>ottávo</i>	eighth	<i>decimotérzo</i>	
<i>nono</i>	ninth	or	
<i>décimo</i>	tenth	<i>tradicésimo</i>	

<i>quartodécimo</i>	} fourteenth	<i>trentacinquésimo</i>	} thirty-fifth
<i>decimoquárto</i> or <i>quattordicésimo</i>		or <i>trigésimo quinto</i>	
<i>quintodécimo</i>	} fifteenth	<i>quarantésimo</i> or <i>quadragesimo</i>	} fortieth
<i>decimoquinto</i> or <i>quindicésimo</i>		<i>quarantacinquésimo</i>	
<i>sestodécimo</i>	} sixteenth	or <i>quarantésimo quinto</i>	} forty-fifth
<i>sedicésimo</i> or <i>decimosésto</i>		<i>quarantottésimo</i>	
<i>diciassettésimo</i> or <i>decimoséttimo</i>	} seventeenth	or <i>quarantésimo ottavo</i>	} forty-eighth
<i>diciottésimo</i> or <i>decimottáro</i>		<i>cinquantésimo</i>	
<i>diciannorésimo</i> or <i>decimonóno</i>	} nineteenth	<i>cinquantaquattresimo</i>	} fifty-fourth
<i>ventésimo</i> or <i>vigésimo</i>		or <i>cinquantésimo quárto</i>	
<i>centunésimo</i>	} twentieth	<i>cinquantottésimo</i>	} fifty-eighth
<i>vigésimo</i> or <i>ventésimo primo</i>		or <i>cinquatésimo ottavo</i>	
<i>ventiduéximo</i>	} twenty-first	<i>sessantésimo</i>	} sixty-fourth
<i>ventésimo or</i>		<i>sessantaquattresimo</i>	
<i>ventiduéximo</i>	} twenty-second	or <i>sessantésimo quárto</i>	} sixty-fourth
<i>ventésimo or</i>		<i>sessantésimo</i>	
<i>venticinquésimo</i>	} twenty-fifth	<i>ottantésimo</i>	} seventieth
<i>vigésimo or</i>		<i>novantésimo</i>	
<i>ventésimo quinto</i>	} twenty-eighth	<i>centésimo</i>	} eightieth
<i>ventottésimo</i>		<i>ducentésimo</i>	
<i>vigésimo or</i>	} thirtyeth	<i>trecentésimo</i>	} ninetyeth
<i>ventésimo ottavo</i>		<i>quattrocentésimo</i>	
<i>trentésimo or</i>	} thirty-third	<i>cinquecentésimo</i>	} hundredth
<i>trigésimo</i>		<i>cinquecentottésimo</i>	
<i>trentatréximo</i>	} thirty-fourth		} two hundredth
or <i>trigésimo terzo</i>			
<i>trentaquattresimo</i>	} thirty-fifth		} three hundredth
or <i>trigésimo quárto</i>			
			} four hundredth
			} five hundredth
			} five hundred
			} eighteen
			} six hundredth
			} a thousandth. The
			} same word means
			} also the date of the
			} year.

9. DISTRIBUTIVES.

<i>ambidúe*</i>	} both	<i>una ventína</i>	a score
<i>ambedúe</i>		<i>una trentína</i>	a score and a half

* We also say in familiar style, *L'uno, e l' altro*, changed according to gender and number; and *tutti e due*, or *tutti a due*, in which, when both objects are feminine, *tutti* is changed into *tutte*. The studious will not dislike, I presume, to see here a List of all the various ways in which the Italians can express the *ambo* of the Latin, or the *both* of the English. But let them recollect, that the only above-mentioned are admissible in the familiar style. The Italians can say *both* in no less than *seventeen different ways*, without reckoning the diversifications by gender, viz. 1. *Ambidúe*, and when we choose to specify that both the objects, or one of them are of the masculine gender, we say *ambidúo* or *ambedui*.

<i>un paio</i>	}	a pair	<i>una quarantína</i>	two scores
or <i>paro</i>			<i>un centináio</i> or <i>centináro</i>	} five scores
<i>una decína</i>	}	half a score	<i>un migliáio</i>	
or <i>diecína</i>			or <i>migliáro</i>	} a thousand
<i>una dozzína</i>	}	a dozen	<i>delle migliáia</i>	
or <i>dodicína</i>			<i>ad uno ad uno</i>	one by one
			<i>a due a due*</i>	two by two

More Observations on the above Nouns.

10. *Un* is used before a masculine noun beginning either with a vowel or a consonant; as, *un libro*, one book; *un anno*, a year.

Uno is placed before a masculine noun beginning with an *S*, followed by another consonant; as, *uno spécchio*, one looking-glass; *uno stroménto*, one instrument.

Una before a feminine noun beginning with a consonant; as, *una távola*, one table; *una signóra*, one lady.

Un' with an apostrophe is put before a feminine noun beginning with a vowel; as, *un' ánima*, one soul.†

‡ *Gli une* and *le une*, *pl. masc.* and *pl. fem.* are used in Italian almost in the same sense as *the ones* in English, but they are still more frequently met with, and can in no instance receive an apostrophe.

11. In poetry we often meet with *duo* and *dui* instead of *due*, as in Petrarca; *lo splendor ferì gli occhi ai duo fratèlli*, the splendour struck the eyes of the two brothers; *nè méglio*

2. *Ambedúe*. 3. *Ambo* for both genders; but when we wish to specify the gender, as in *ambidúì*, we say *ambi*; and *ambe*, if both the objects are feminine. *Ambi*, however, is not to be met with single in the best classics; but in composition is very frequent, as the following words will show. 4. *Ambedúo*. 5. *Ambidúo*. 6. *Ambodúe*. 7. *Ambodúo*. 8. *Ambedúe*. 9. *Ammendúe*. 10. *Amendúni* used with authority for the masculine, as *ambidúì*; and for the feminine, *amendúne*, used as *ambe*. 11. *Entrámbi*, used as *ambidúì*; and for the feminine, *entrámbe*, used as *ambe*. 12. *Intrámbo*, for both genders; also for the masculine, *intrámbi*, used as *ambidúì*; and *intrámbe*, used for the feminine, as *ambe*. 13. *Intramendúe*. 14. *Tramendúe*, and, to specify the masculine, we say *tramendúì*, used as *ambidúì*. 15. *Tramendúni*, used for the masculine as *ambidúì*, and for the feminine *tramendúne*, used as *ambe*. 16. *L' uno*, *e l' altro*, see above. 17. *Tutti e due*, or *tutti a due*, see above.—Editor.

* The proportional numbers are the following: *Senplice*, single; *dóppio*, double; *triplicáto*, threefold; *quaduplicáto*, fourfold, &c. *centuplicáto*, a hundred-fold. In Italian, ordinal numbers cannot be formed into adverbs, except *primieraménte*, 1stly; *secondariaménte*, 2dly; and to express *thirdly*, *fourthly*, they say in *terzo luógo*; in *quárto luógo*, &c. viz. in the third place, in the fourth place, &c.

† The same must be observed, when *un*, *uno*, *una*, *un'*, answer to the English article, *a*, or *an*.

s'accoppiáro unqu' altri dui (Ariosto): nor ever were two people more happily joined together,

12. In English we can say, one and twenty, two and twenty, *un e venti*, *due e venti*; but in Italian we always say, twenty-one, twenty-two, *ventúno*, *ventidúe*, &c.—Observe that when the numbers ending in *mo*, as, *ventúno*, *trentúno*, &c. precede a substantive, this substantive is always singular, contrary to the English grammar; as, twenty-one crowns, *ventúno scudo*, not *scudi*; one and twenty years, *ventún anno*, not *anni*; thirty-one chambers, *trentúna càmera*, not *càmere*.—But when the number follows the substantive, then this must be in the plural; as, *anni ventúno*, *càmere trentúna*.*

13. Before hundred, *cento*, thousand, *mille*, in English they put the article, or a numeral noun, and say, *a*, *one*, or *an* hundred; *a*, or *one* thousand: in Italian such article, or numeral noun, must be suppressed.†

14. They say likewise eleven *hundred*, twelve *hundred*, &c. as they do in French; in Italian it is to be said *mille cento*, *mille dugénto*, thousand and hundred, thousand and two hundred.‡

15. In English, nouns of measure, number and weight, are sometimes joined, in the singular form, with numeral adjectives denoting plurality; as fifty *foot*, six *score*, ten thousand *fathom* deep, about an hundred *pound* weight. In Italian, such nouns must always be put into the plural form, and say *cinquánta pièdi* (feet); *sei ventíne* (scores); *diéci mila bráccia profóndo* (fathoms); *di peso incírca a cento libbre* (pounds).

16. The numeral which distinguishes Sovereigns or Popes from each other, is the ordinal as in English, but without the article; and no other of those given can be used, but the following ones: *undécimo*, *decimo secondo*, *decimo-terzo*, *decimo quarto*, *decimo quinto*, &c. *vigesima*, *vigesimo primo*, &c. *trigesimo*, &c. We therefore say *Luígi decimoquárto*, *Carlo primo*, *Giórgio terzo*.

* *Ténnemi amóre anni ventúno*, ardéndo, Petr. Love inflamed my heart for twenty-one years.

† There are also some other instances in which the article, either indefinite or definite, is not expressed in Italian: as, I am *a* bachelor, *sono scápolo*; he was *a* merchant formerly, *era una volta mercánte*; she is born at Paris, *ella è nata a Parigi città capitále della Fráncia*.

‡ Remember, as shown in the foregoing list of cardinal numbers, that when *mille* is preceded by another number, it is put in the plural, and makes *mila*; as *duemila*, *semila*, &c.

17. EXERCISES

On the above Rules.

One and twenty horses; one thousand and fifty-one
cavállo
 provinces; thirteen hundred soldiers; Lewis the Fourteenth
provincia soldáto Luigi
 was much less admired than Henry the Fourth; William
era admiráto Arrigo Gugliélmo
 the Third was a great conqueror; a hundred head of
grande conquistátore testa
 Aristotle's friends; three thousand pounds sterling; both
Aristótile amico lira sterlina
 legs; both ears, &c.
gamba orécchia.

LECTURE X.

*On Pronouns in general; and on the Personal or Primitive
 Pronouns in particular.*

I. ¶ Pronouns are words intended to spare the too frequent mention of the person or thing alluded to; and as they allude to either in various ways, so there are various sorts of them.

2. The great variety of pronouns adds a peculiar beauty and precision to the Italian language.* They may be divided into 1. *Personal* or *Primitive*. 2. *Conjunctive* or *Derivative*. 3. *Possessive*. 4. *Demonstrative*. 5. *Relative*. 6. *Interrogative*; and, 7. *Indefinite*.

3. ADVERTISEMENT BY THE EDITOR.

Before we enter into the theory of Pronouns, the learner must be fully acquainted with what we mean by *persons*, when we speak of them in grammar. This necessary explanation was entirely omitted by our Author, and by others is improperly postponed to the pronouns.

4. All possible objects to which the pronouns can relate, have been reduced in grammar under three classes: Thus, if, in speaking, we allude to the very person or persons who

* "In English, for want of a sufficient variety of pronouns, chiefly personal, we are often obliged, in a complex sentence, to have recourse to explanations, which cannot be introduced without appearing very awkward." (See Dr. Priestly's Rudiments of English Grammar.)

speak, such subject is called the *first person*. If we allude to the person or persons who hear, or are supposed to be addressed by the speaker, the subject is then called the *second person*. But if we do not allude to either of those two persons, we then consider all such subjects, which may be animate, or inanimate, as the *third person*. So when we say *I* or *we*, the allusion is made to the speaker, and is considered a pronoun of the first person, *thou* or *you*, the second, and *he*, *she*, *it*, or *they*, the third; and so on for all other pronouns.

Of the Personal or Primitive Pronouns.

5. ¶ They are thus called from their chiefly representing the persons in the conjugation of verbs, and from their simplicity of form, which is not derived from any other pronoun, but it rather enters in the composition of several of the compound ones. They are as follows :

Masc. Sing.	Fem. Sing.	Masc. Plur.	Fem. Plur.
<i>Io, I</i>	<i>Io</i>	<i>Noi, we, or us</i>	<i>Noi</i>
<i>Tu, thou</i>	<i>Tu</i>	<i>Voi, ye, or you</i>	<i>Voi</i>
<i>Egli, he</i>	<i>Ella, she</i>	<i>Eglino, they</i>	<i>Elleno</i>
<i>Se, himself, or him</i>	<i>Se, herself, or her</i>	<i>Se, themselves, or them</i>	<i>Se</i>
<i>Esso, the same, self-same, or him</i>	<i>Essa, the same, self-same, or her</i>	<i>Essi, the same, selves same, or them</i>	<i>Esse</i>
<i>Desso ———</i>	<i>Dessa ———</i>	<i>Dessi ———</i>	<i>Desse</i>
<i>Stesso ———</i>	<i>Stessa ———</i>	<i>Stessi ———</i>	<i>Stesse</i>
<i>Medésima —</i>	<i>Medésima*</i>	<i>Medésimi ———</i>	<i>Medésime</i>

6. ¶ All the above pronouns admit of the preposition *di*, *a*, *da*, commonly called indefinite articles, except *medésimo*, which, in many instances, is declined like all common substantives.

7. The following declensions will be sufficient to guide the student in the right use of them.

Nom. <i>Io</i>	<i>I,</i>	Nom. <i>Tu,</i>	<i>Thou</i>
Gen. <i>Di me,</i>	<i>Of me,</i>	Gen. <i>Di te,</i>	<i>Of thee</i>
Dat. <i>A me,</i>	<i>To me,</i>	Dat. <i>A te,</i>	<i>To thee</i>
Acc. <i>Me,</i>	<i>Me,</i>	Acc. <i>Te,</i>	<i>Thee</i>
Abl. <i>Da me,</i>	<i>From, or by me</i>	Abl. <i>Da te,</i>	<i>From, or by thee</i>

* Poets say *medésimo*, *medésima*, &c. But *medémo*, *medéma*, &c. are odious Roman vulgarisms.

Nom. <i>Egli</i> , He,	Nom. <i>Ella</i> , She
Gen. <i>Di lui</i> , Of him,	Gen. <i>Di lei</i> , Of her
Dat. <i>A lui</i> , To him,	Dat. <i>A lei</i> , To her
Acc. <i>Lui</i> , Him,	Acc. <i>Lei</i> , Her
Abl. <i>Da lui</i> , From, or by him	Abl. <i>Da lei</i> , From or by her
Nom. <i>Noi</i> , We,	Nom. <i>Voi</i> , You
Gen. <i>Di noi</i> , Of us,	Gen. <i>Di voi</i> , Of you
Dat. <i>A noi</i> , To us,	Dat. <i>A voi</i> , To you
Acc. <i>Noi</i> , Us,	Acc. <i>Voi</i> , You
Abl. <i>Da noi</i> , From, or by us	Abl. <i>Da voi</i> , From, or by you
Nom. <i>Eglino</i> , They,	Nom. <i>Elleno</i> , They,
Gen. <i>Di loro</i> , Of them,	Gen. <i>Di loro</i> , Of them
Dat. <i>A loro</i> , To them,	Dat. <i>A loro</i> , To them
Acc. <i>Loro</i> , Them,	Acc. <i>Loro</i> , Them
Abl. <i>Daloro</i> , From, or by them	Abl. <i>Daloro</i> , From, or by them

¶ Nom. *wanting*.

Gen. *Di se*, Of himself, or themselves

Dat. *A se*, To himself, or themselves

Acc. *Se*, Himself, or themselves

Abl. *Da se*, From, or by himself, or themselves.

8. ¶ The other pronouns are declined like adjectives, and agree in gender and number with their substantives.

Remarks on these Pronouns.

9. *Io* is often abridged both in verse and elegant prose; as *i' ragióni mai sempre di voi*, I always speak of you; *tu di' ch' i' son crudéle*, (Guarini) thou sayest that I am cruel.

Io is twice repeated with elegance, as in Boccaccio, *qual donna canterà, s' i' non cant' io?* what woman will sing, if I don't sing?

10. *Ello* for *egli*; *elli* for *églino*, are sometimes used by poets; as, *e rallégrisi il ciél, ov' ello è gito* (Petr.), may heaven rejoice, where he is gone; *e réggio ben, quant' elli a schivo m' hanno*, (Petr.) I plainly see how much they dislike me.

11. ¶ *Esso* is equivalent to *egli*; but the latter should never be used in referring to inanimate things, or to such insects and animals of whom it is not customary to distinguish the sex; in which cases *esso* ought to be adopted for the nominatives and accusatives, and the particles *ne*, *ci*, or *vi*, for other cases: notwithstanding some classical examples subversive of this rule. See conjunctive pronouns, Lecture XII.

12. *Ei* is a retrenchment of *egli*; as *ei mi parlò*, he spoke to me.

E, with an elision, is a contraction of *egli*, or of *esso*, since it may be said instead of both; as, *ed e' sì stava in se tutto raccòlto* (Petr.), and he was quite wrapped up in himself; and *dirém noi ch' e' sia malcággio?* shall we say that it is a bad thing? (speaking of wine.)

13. When *esso* is between the preposition *con* and the primitive pronouns; as, *con esso me*, *esso loro*, *con esso noi*, becomes as indeclinable as an adverb, and is elegantly used as an expletive, the above expressions being the same as *con me*, with me; *con loro*, with them; *con noi*, with us, &c.*

14. ¶ *Esso* is also expletive in the following expressions, viz. *sott' esso 'l colle*, under the hill; *sovr' esso il ponte*, upon the bridge; *lungh' esso il fiume*, along the river; *con esso un colpo*, with a blow; they are highly poetical and graceful, but not admissible in familiar style; and, whenever used, they must be written in one word; thus, *conéssso*, *sot-téssso*, *sov-réssso*, *lunghéssso*.

15. *Desso*, or *dessa*, with their plurals (in the nominative case only) have more energy than *egli* or *esso*; as, *lo veggo, egli è dèssso*, I see him, it is certainly he; *certo ella è dessa*, there is no doubt it is she herself.†

16. *Egli* or *ella*, are sometimes not personal pronouns, but expletives gracefully used in Italian: as, *egli fu freddo*, it is cold; *ella è così*, it is so; *quand egli arde il cielo*, when heaven shines; *egli vi sono molti*, &c. there are many, &c.

17. In the familiar dialect of Tuscany, we often say *la*, instead of *ella*; as, *la mi disse*, she told me; and *gli* instead of *egli*, as *gli è grande*, he is tall; but, in writing, such contractions must be avoided.

18. *Lui lei, loro*, must be only employed in the oblique cases, and it is as manifest an error (chiefly in writing) to make use of them in the nominative case,‡ as it would be to say, in the same case, *te*, or *me*, for *tu*, or *io*. See these declensions above.

19. ¶ There are, however, three instances in which these pronouns might appear in the nominative case; but the fact

* *Di che venga desinare con esso noi*, desire him to come and dine with us; *cominciano a cantare, e le valli con esso loro rispondono*, they begin to sing, and the vallies echo their songs. Boccaccio.

† See more remarks on *stesso* and *medesimo* at the end of this Lecture.—Editor

‡ In Tuscany they are not very tenacious of this rule, for they often make use, in common conversation, of *lui* instead of *egli*, *lei* instead of *ella*, and *loro* for *eglino*, *elleno*, *essi*, *esse*. Author. We must, however, except the Florentines from this charge, who are never guilty of such despicable solecisms.

Editor.

is, that the Italians adopt the accusative case, instead of the nominative. 1st, When the verb *essere* is placed between two pronouns, and means the transformation of the one into the other. Ex. *Credendo, ch' io fossi te, mi ha con un bastone tuttó rotto*; mistaking me for thee, he has bruised me all over with a stick, (Bocc.) 2d. After the adverb *come* or *siccome*. Ex. *Costóro, che dall' altra parte érano, siccome lui, maliziósi, &c.* those who, on the other hand, were as malicious as he. (Bocc.) 3d. In exclamations of joy, or grief, in which the personal pronoun is also put in the fourth case, as in Latin: *Oh, padre! oh, caro padre! oh, me felice! Oh, father! oh, dear father! oh, happy that I am!* (Metast.)

20. The pronoun *loro*, in the dative case, is elegantly used without the article; as, *io dissi loro*, I told them, instead of *dissi a loro*; in which case this pronoun belongs to the class of the conjunctive pronouns, as the others *me, te*, and *se*, do in similar cases. See Lecture XII.*

21. The moderns in writing or speaking, put the pronoun *di lui, di lei*, between the definite article and substantive in the shape of possessive pronouns; as, *il di lui*, or *il di lei onore*, his, or her honour; but the classics have said, with more propriety, *l'onore di lui, or di lei*.

22. ¶ Observe here the superiority of the Italian over the French and English; since the latter specify only the gender of the possessor, and say, *his house, her hat*, if the house belonged to a gentleman, and the hat to a lady, and the former only that of the thing possessed, translating the same words in the same cases, *sa maison, son chapeau*: But the Italian may either say, with the French, *la sua casa, il suo cappello*, or point out the gender of the possessor and thing possessed at the same time, and say, *la casa di lui, il cappello di lei*; and if the house belonged to a lady, and the hat to a gentleman, we could say, *la casa di lei, il cappello di lui*; and thus the article would show the gender of the thing possessed, and *lui, or lei*, that of the possessor. See a very pertinent remark of the Author on this subject at the end of Lecture XIII.

23. It is very common in Tuscany to say *co' and no'*, instead of *voi, noi*; as, *co' parláte male*, you speak badly; *no' andiámo via*, we go away; but it is an unwarrantable mode of clipping words, never adopted in writing.

* The author premised here some observations and notes on other particles representing often the pronoun *Loro*, which belonging properly to the conjunctive pronouns, the reader will find them in their places in Lecture XI. and XII.—Editor.

24. In poetry is used *tui*, for *voi*, *nui*, for *noi*; as, *facciám noi quel, che sí può far per nui* (Ariosto), let us do all that it is in our power to do; *in quèsto stato son donna per tui*, (Petrarca), in this situation I am on your account, my fair one.

25. *Elli*, and *ellino*, for *cgliino*, and the first even for *cgli*, as well as *elle* for *èlleno*, in prose, are quite obsolete; but in poetry they are sometimes used.

26. Observe here, that instead of *con se*, with him, her, or them; *con te*, with thee; *con me*, with me; we elegantly say, *seco*, *teco*, *mecco*.

27. *Se*, one's-self, is a reflected pronoun of the third person, that serves indifferently for both genders and numbers, and has no nominative case, as appears from its declension above exhibited.*

28. To *se*, as well as to other personal pronouns, we often add the adjective pronoun *stesso* or *medésimo*, himself; as, in English, the pronoun *own* or *self*, to the pronouns *my*, *our*, *thy*, *your*, &c. to express emphasis or opposition; as, *Cat'one, piuttosto che cadere nelle mani di Césare, si uccise*, or *uccise se medésimo*, or *da se stesso si uccise*, Cato, rather than fall into the hands of Cæsar, killed himself; *la donna è buona in se stessa*, the woman is good in herself;† *lo feci io stesso*, or *lo feci da me medésimo*,‡ I did it my own self; that is, no one else.

29. EXERCISES

On the above Pronouns.

I speak of me, of thee, of you, of them; thou lovest me; he,
parlo *tuóti bene*
 or she comes near us; we see them every day; you can do that
viène *vicíno* *vediamo ogni giorno* *potéte far ciò*
 for me, for us, for them; they are covetous with her, with
sono aváro

* *Da se*, besides being the ablative case of the above pronoun, has also the following meanings; *da se*, viz. *di sua natura*, of his nature; as, *pigro da se*, *ma 'l gran piacer lo sprona*, naturally slow, but the great pleasure stirs him up.—*Da se*, or *da per se*, viz. *separatamente*, separately; as, *ciascuna dellí arti andáva da per se*, Villani.—*Fuór di se*, signifies to be out of his mind.

† Some, especially the Romans, with great impropriety say *in lei stessa*, instead of *se stessa*; *in lui stessa*, for *se stesso*; *in loro stessi*, instead of *se stessi*, when the nominative of the sentence is the same person alluded to by these pronouns.—*Author*. The words *istesso*, *istessa*, &c. when no consonant necessarily precedes, are despicable Roman corruptions of the pronoun *stesso* not to be countenanced.—*Editor*.

‡ See a Roman corruption of the pronoun *medésimo* in the first note to this Lecture.—*Editor*.

him; they esteem them very much; she spoke to me, to us,
stimano molto parlò
 several times; they will stay with us for ever; certainly it is
più volte staranno per sempre certamente
 she; I told it them twice; I do that for her, not for him; I will
dissi due volte fo ciò per *an-*
 go with them; I see myself; it is for herself; he speaks of
drò vedo è parla
 himself; Brutus killed himself.
Brutus uccise

30. Before we dismiss the subject of personal pronouns, it will be proper to mention a peculiarity of the Italian language with respect to them.*

The Italians, either for civility or duty, in addressing each other, make use of a title representing the third person of the feminine gender, which serves for both sexes, viz. *Vostra Signoria*, or *Vosignoria*,† and they write it sometimes with two capital letters, thus *V. S.* This is a general title given in speaking to any private lady or gentleman, and admits of the articles *di, a, da*, thus,

<i>Vosignoria</i>	You sir, madam, or miss
<i>Di Vosignoria</i>	Of you, &c.
<i>A Vosignoria</i>	To, or at you, &c.
<i>Da Vosignoria</i>	From, or by you, &c.

¶ And in the plural we commonly say,	
<i>Lor Signóre, or Signóri</i>	You ladies, or gentlemen
<i>Di lor Signóre, &c.</i>	Of you, &c.
<i>A lor Signóre, &c.</i>	To, or at you, &c.
<i>Da lor Signóre, &c.</i>	From, or by you, &c.

31. To avoid the too frequent repetition of *Vosignoria*, the pronouns *ella, di lei, a lei, da lei*; or *le, la*, (for both genders) are often made use of; and *Vosignoria* is scarcely ever heard in polite companies.

32. ¶ For the plural, addressing the judges at the bar, a respectable audience, a society, or a committee, we say, *le loro signorie*, or *le signorie loro, delle signorie loro, alle signorie loro, dalle signorie loro*;—servants and waiters of

* The Author had very improperly inserted these remarks (the greatest part of which being erroneous, are now correct and become *mine*) at the end of Lecture XII. on the conjunctive pronouns. I have now transposed them here, where they may be with equal propriety, as before the conjugations of verbs.—*Editor.*

† Alberti's Dictionary has this word inserted both with a double *S*, and a single one. The first orthography is against the Tuscan pronunciation, and the constant practice of the Academicians *Della Crusca*.—*Editor.*

the inns would make use of the same title in addressing more than one;—but, in polite circles, or familiar style, we say, as above *lor signóri*, or *signóre*, &c.—And the verb is of course put to the third person plural.

33. ¶ It will be probably asked, whether, in sentences similar to these three, 1. *You, Sir, are very learned.* 2. *Sir, you seem very thoughtful.* 3. *You have shown yourself, Sir, both wise and kind*, the adjectives should agree with the person, who is masculine, or with the title, which is feminine; and, consequently, whether the adjectives *learned*, *cautious*, *wise*, and *kind*, should be masculine or feminine.

34. ¶ To this query we may answer with the following rule.—Whenever the verb *to be* alone is between *you* or *V. S.* and the adjective, the latter ought to be made agree with title, and not with the person; because the verb *to be* is called *substantive*, for this very reason, that whatever follows it in the same sentence is always in the force of adjective, or adverb. Therefore the first example should be translated thus, 1. *V. S. or Ella è molto dotta.*—But, if any other verb is between the title and the adjective, we should agree it with the person: and the second example should be turned thus, 2. *Ella par molto pensieroso.*—And if the verb *to be*, in such sentences, is followed by a participle of another verb, in which case *to be* is a mere auxiliary, the participle will agree with the title, and the following adjective with the person: so that the third example is to be turned thus, 3. *Ella sì è mostrata signóre, non meno sávio, che benigno* *

35. ¶ As to the plural, it seems that the formal expression, *le signorie loro*, requires the adjective, in all the above cases, to be plural feminine, and agree with the title; as, *le signorie loro sono molto dotte*, &c. gentlemen, you are very learned, &c. But since, as it was observed, in genteel companies, we say *lor signóri*, and *lor signóre*, the agreement in that case cannot perplex; since it will agree both with the persons and the titles.

36. *Exception.*—Observe, that if the adjective is applied to a noun of nation, or country, then it must agree with the person in all numbers; as, *lor signóri*, or *le signorie*

* The above rule is perfectly consonant with the genius of the Italian language, and many examples from authors of repute might be adduced in confirmation of it. But since this compliment was not introduced in Italy, before the sixteenth century, we cannot find authorities for it of the age of Boerace, when writers were extremely correct and uniform in their style: and the moderns pay so little attention to their style, that several instances might be found in them as subversive of the above principle.—Editor.

loro mi paiono Spagnuoli, or Italiáni (not *Spagnuole, or Italiáne*), you gentlemen look like Spaniards or Italians; *Ella è Spagnuolo sicuramente*, you are certainly a Spaniard, Sir.

LECTURE XI.

(Including LECTURES XI. and XII. of the Author).

On Conjunctive, or Derivative Pronouns, called by the Tuscan Grammarians AFFISSI.

1. ¶ These pronouns are thus called, because they are *derived* some from the personal, and others from the relative pronouns; and because they are *joined* to the verbs either in one word at the end, or in separate words before them, as it will be observed hereafter. They might also have been called *conjunctive*, from their peculiar property of coupling together two by two, or three by three. *loro* only excepted, as we are about to see. They are as follows.

2. *Mi*, or *me*; *ti*, or *te*; *si*, or *se*; *ci*, or *ce*; *vi*, or *ve*; *loro*;^{*} which are derived from the personal pronouns, and bear the same signification in most cases.

And *gli*, or *li*; *lo*, or *il*; *la*; *le*; *ne*; *glie*; which seem derived from *relative pronouns*, although they have a mere personal signification.

3. For the better understanding of these *monosyllables*, which perplex not only the beginners, but even those who have made some proficiency in the Italian language, two points must be considered, *viz.* 1. Their most obvious meanings; and, 2. Their proper place in a sentence.

4. *Most obvious Meanings of the foregoing Pronouns.*

Mi (when dative) is equivalent to *a me*; as, *il re mi concede tal grazia* (*viz. concede a me*;) the king grants me such a favour.

Mi (when accusative) is equivalent to *me*; as, *Dio mi vede* (*viz. vede me*), God sees me.

Ti (dative) is equivalent to *a te*; as, *io ti parlerò domani* (*viz. parlerò a te*), I will speak to thee to-morrow.

* The pronoun *loro* is certainly a conjunctive pronoun, whenever used in the dative plural without the indefinite article; as, *egli scrisse loro*, he wrote to them, &c. but, being the only one that has undergone no change from its personal state, it has been overlooked by grammarians. We might as well say that neither of the *nous* or *vous* of these French verbs are conjunctive pronouns, as in *nous nous déshabillons*, we undress ourselves; *vous vous peignez*, you comb yourselves, &c. because they are the same with the others that are personal; which would be absurd in the extreme.

Ti (accusative) is equivalent to *te*; as, *egli ti punirà senza pietà* (viz. *punirà te*), he will punish thee without mercy.

Si (dative) is equivalent to *a se*; as, *si fece chiamare tutti i servi* (viz. *fece chiamare a se*), he ordered all the servants to be called to him.

Si (accusative) is equivalent to *se*; as, *chi a legger romànzi, chi a giucare a scacchi si diède*, (Bocc.) (viz. *diède se*), some betook themselves to read romances, some to play at chess.

Ci, or *ne* (dative) is equivalent to *a noi*; as, *correranno alle case, è l'avere ci or ne ruberanno*, (Bocc.) (viz. *ruberanno a noi*), they will run to our house, and steal our property from us.

Ci, or *ne*, (accusative) is equivalent to *noi*; as, *tu ci, or ne hai óggi tanto diliticate*, (viz. *avete diliticate noi*), (Bocc.) you have pleased us so much to-day.*

Ti (dative) is equivalent to *a voi*; as, *quando di venir vi piaccia*, (viz. *piaccia a voi*), when it may please you to come.

Ti (accusative) is equivalent to *voi*; as, *ella vi attenderà in casa mia*, (viz. *attenderà voi*), she will wait for you at my house.

Note.—Either the sense, or the verb, or both, indicate when any of these pronouns are dative, or accusative.

5. ¶ The pronouns *vi* and *ci* are often used as mere expletives, or adverbially in the sense of *there*, *hither*, *thither*, *here*, *in this place*, *in those things*, or *places*, &c., and it is always optional to adopt the one or the other of them, notwithstanding what sophistical grammarians may have observed to the contrary.

6. ¶ *Exception*.—The only case in which the use of either *ci* or *vi*, in the above significations, cannot be optional, is whenever one of them is found in the same sentence in its personal signification, as explained before; for, in such cases, we do not like to repeat twice *ci*, or *vi*, but adopt, for an *expletive* or *adverb*, the other of them, not wanted as personal. Ex. *Io vi ci condurrò*, I shall take you there, and not *io vi vi condurrò*; *noi ci vi conducémmo*

* Another example of the use of the pronoun, *ne*, (which is generally more used in poetry than prose) is to be seen in the following verses:

Che non ambiziosi avévi affetti.

Ne spronaro (viz. *noi*) *all' impresa, o ne fur guida*, (viz. *a noi*). Tasso. For ambitious or covetous desires did not move us to this enterprize, nor were our guide.

Perchè con lui cadè quella speranza. Che ne fe (viz. *noi*) *vaneggiar sì lunamente* (Petrarca). For with him that hope shall fall which made us frantic so long.

avanti pranzo, we conveyed ourselves there before dinner, and not *noi ci ci conducémmo*, &c.

7. ¶ *Loro* is equivalent to *a loro*, to them, and cannot be any other case, when conjunctively used, without any preposition; see the first note to this Lecture. The English use *them* without preposition, just in the same way as *io dièdi loro*, I gave them; where it is evident that *loro*, or them, is instead of *a loro*, or to them.

8. ¶ *Loro* as a conjunctive pronoun, has this peculiarity, that being a dissyllable, it cannot be joined in one word with any of the other pronominal monosyllables of the conjunctive kind, as they all occasionally do one with the other; and it very seldom keeps on the same side of the verb with any of them. Ex. *Egli me lo ha raccomandáto*, he has recommended him to me; but, if instead of to *me* we wanted to say to them, then we would say in Italian, *Egli lo ha raccomandáto loro*, or *loro raccomandáto*; I promised to recommend him to you, *promisi di raccomandárvelo*; but it were to be to them; *Promesi di raccomandárloro loro*. See this point far better illustrated in next Lecture, at *LORO*, XVII. pronoun.

9. It is observable, that the conjunctive pronouns do not admit before them an *indefinite* article, as the oblique cases of personal pronouns do; consequently it cannot be said *di mi*, *a ci*, *da gli*; but *di me*, *a noi*, *da lui*, and so on.

10. *Gli* or *li* (when dative) is equivalent to *a lui*; as, *costui quando tu gli sarai rincresciuta*, (viz. *a lui*) *con gran vitupéro di te medesima ti cacerà via* (Bocc.), this man, when he is weary of thee, will send thee away to thy great disgrace.*

Gli or *li* (accusative) is equivalent to *loro*; as, *egli avéa tre figliuóli, e tutti e tre parimente gli amava*, viz. *amava loro*, (Bocc.) he had three children, and he loved them all equally.*

11. *Lo* or *il* is equivalent to *lui*; as, *per lo comúne bene della República, lo dichiarárono Re, e loro Signóre*, (Bocc.) (viz. *dichiarárona lui*.) for the common good of the Republic, they declared him their king, and their lord. *Cantáudo con grandissima festa, e solennità il recárono alla chiésa*, (viz.

* *Gli* is the same as *li*, either meaning to him, or them; as, *li piúngo notte e di*, viz. *piúngo loro*, I weep for them night and day; as has been observed. Author. Nothing can be more frivolous than the distinction of *gli* before a vowel, and *li* before a consonant; the latter begins now-a-days to be rejected; it is, however, indispensable when preceded and joined to *glie*, meaning to him, or to her; see Lecture XII. at *GLI*, X. pronoun, and at *GLIE*, XIII. pronoun. —Editor.

recarono lui) (Bocc.) singing with great ceremony and solemnity, they carried him to the church.*

12. *La* is equivalent to *lei*; as, *il marito credulo alle altrui falsità la fu uccidere, e mangiâr a' lupi*, (viz. *fu uccidere lei*) (Bocc.) the husband, believing the false representations, causes her to be killed, and devoured by wolves.

13. *Le* (when dative) is equivalent to *a lei*; as, *la donna con la sua fante si consigliò, se ben fatto le parésse*, (viz. *parésse a lei*) *ch' ella usásse quel bene, che innânzi le aveva* (viz. *aveva a lei*) *la fortuna mandúto*, (Bocc.) the woman consulted her servant whether she thought it expedient she should avail herself of that favourable opportunity which fortune had thrown in her way.

Le (when accusative) is equivalent to *loro*; as, *la Ninétta, che il desulério delle sorélle sapéra, in tanta volontà di questo fatto le accése*, *che, &c.* (viz. *accése loro*) (Bocc.) Nancy, who knew the inclination of her sisters, roused in them such a desire of it, that &c.

14. *Ne* is equivalent to *di lui*, *di lei*, or, *di loro*; as, *non mi parli nè del signór, nè della signóra*, N.N. *perché non ne vòglio saper nulla*, (viz. *non vòglio saper nulla nè di lui, nè di lei*), do not speak to me either of the gentleman, or of the lady N.N. because I will know nothing of him, of her, or of them.

Ne, which may be called a general relative pronoun, is also equivalent to *di ciò*, *di questo*, *di questa*, *di questi*, *di queste*, or *quélle cose*, of it, of that, of them, or of some of them; as *la signóra ce ne parlò*, (viz. *ci parlò di ciò*, or *di questo*) the lady spoke to us of it, of this, of that. *Me ne daréte voi?* (viz. *mi daréte voi di questa*, or *quella cosa*) will you give me some of it, or of that? *portàtemene quando sono matüre*, bring me some of them when they are ripe.

Ne sometimes is an adverb of place: as, *ne vengo ora* (viz. *vengo ora da quel luógo*), I come now from that place, or from there.

Nè, when accented, is a conjunction, and does not belong to this Lecture; it then means *neither* or *not*; as, *io non posso nè parláre nè tacére*; I can neither speak nor be silent.

15. Position of the foregoing Pronouns.

The conjunctive and relative pronouns are more frequently put before the verb: as, *mi pento*, *si duóle*, *vi amo*; and may also be placed after it; as, *péntomi*, *duólsi*, *ámovi*.

* The orthography of these pronouns, when preceded by a vowel, is the same as that observed at the articles, *IL*, and *LO*, to the singular number; see note † at p. 12, and note* p. 19.—Editor.

16. ¶ **IMPORTANT CAUTION.**—Elegant prose writers and poets prefer this second position; but they take great liberties about this part of the Italian syntax; so that there is scarcely one of the following rules but what might be proved false with the authority of our best classics. The scholar, therefore, is to consider them for the most part as necessary only in common conversation, and in writings of a familiar and easy turn.

17. The oblique cases of personal pronouns may likewise be placed before the verb, as well as after it, instead of the conjunctive pronouns; as, *io parlo a voi, non a lui*, I speak to you, not to him; or *a voi parlo, non a lui*.

This point will be farther elucidated by the following examples:

We may say,

<i>ella mi piace,</i>	} she pleases me.	<i>io lo vedo</i>	} I see him.
<i>ella piúccemi,</i>		<i>io védolo</i>	
<i>ella piace a me,</i>		<i>io vedo lui</i>	
or, <i>a me piace, &c.</i>			
<i>egli mi desidera</i>	} he wishes for me.	<i>io gli diédi un libro,</i>	} I gave him a book.
<i>egli desiderami</i>		<i>io diédigli un libro,</i>	
<i>egli desidera me</i>		<i>io diédi a lui un libro,</i>	
		or, <i>a lui diédi, &c.</i>	

18. It will probably be here asked, if the above-mentioned different ways of placing the conjunctive or personal pronouns are all equally good; or if one is better than the other? To this question may be answered; the first manner, viz. *mi piace* is more frequently used, and is the best in common conversation. The second, viz. *piúccemi*, is more proper for the elegant style. The third and fourth, viz. *piace a me*, or *a lui diédi*, are never used except in more expressive and emphatical sentences, or when the pronouns form a kind of antithesis: as, *Páolo loda te, e biásima me*, Paul praises thee, and blames me; *il giúdice condánna voi, e assolve me*, the judge condemns you, and absolves me; *a lui diédi uno scudo, ed a lei uno scellíno*, I gave a crown-piece to him, and a shilling to her. Or emphatically thus: *a me voi ordíte dire sí fatte novélle?* dare you tell such stories to me?

19. ¶ **Exception.**—There are five cases in which the conjunctive or relative pronouns are placed after the verb, and joined with it in one word, viz. 1. The first person plural, and the second person of both numbers to the imperative mood of all verbs; as, love me, *amami*, or *amátemi*; let us take him thither, *conduciámovelo*.—*Exc.* When the imperative sentence contains a negative, then the pronouns

resume their respective place before the verb; as, do not love me, *non mi amàre*, or *non me amàte*; let us not take him thither, *non ve lo conduciàmo*. 2. The infinitive; as, to tell it right, *a dirla giústa*.* 3. The gerund; as, leaving him to his chance, *abbandonándolo alla sorte*. 4. The participle past: as, having brought him so far, he stopped, *portátolo sin là, si, fermò*. 5. The adverb *ecco*; as, there I am, *éccomi*; here he is, *éccolo*. See last note,* at the end of Lecture XIX.

20. EXERCISES.

Tell me that; God sees thee; I love you; he chose us;
dite lo Dio vede vòglio bene scelse
 believe me; I gave him the book; she speaks to me, not to
credéte diédi libro parla non
 you; they see him; speak to us the truth; I will teach her
vedono dite vero insegnerò
 Italian; I never spoke to him; I do not understand them;
Italiàno non ho mai parlúto capísco
 she will give you the letter; the king grants us such a favour;
darà lettera re concéde tal favóre
 they devoted themselves to you; give me some bread; to tell
dedicàrono date pane per
 you the thing as it is; in leaving me alone; here we are;
cosa come è lasciàndo solo ecco qui
 there they are.
ecco là

Other important Remarks on the Conjunctive and Relative Pronouns.

21. ¶ These five pronouns, *mi, ti, si, ci, vi*, may be coupled together, and they never change their termination through their mutual union; as, *perchè mi ci menàsti?* why did you take me thither? *Egli ti si dichiarerà fedéle*, he will declare himself true to you.

22. But when the same five pronouns are copulated with the relative pronouns, viz. *lo, la, le, gli, or li, ne*, they must change *I* into *E*, thus.

* Observe here, that the last vowel of all infinite verbs is always cut off, when there is after them a pronoun; consequently it must not be said, *diréla, amarélo, faréne, vederéla*; but *dirla*, to tell it; *amarlo*, to love him; *farne*, to do it; *vedérta*, to see her.—*Author*. The poets and elegant writers use similar contractions in other tenses too; as, *Vedol colei ch' è or si presso al vero*, (Petr.) that is, *lo veda*, let her see it, who is now so near truth; *miéi di fersi moréndo etérni*, &c. (Petr.) that is, *si ferono*, or *fecero*, my days became eternal by my death.—*Editor*.

Me lo date, you give me it ; not *mi lo*.

Te la manda, he sends her or it to thee ; not *ti la* .

Se ne mette in tasca, he puts some in his pocket ; not *si ne*.

Ce li mostra come sono, she shows them to us as they are ; not *ci li*.

Ve le pigliate tutte, you take them all for yourself ; not *vi le*.

23. ¶ *Exception*.—When three conjunctive pronouns come together, the first of them never changes *I* into *E* ; whenever both the first and second of them are out of the five mentioned at n. 21, which do not change their final *I*, coming together. Exam. *Noi non vi ce ne manderemo di queste pere*, we shall send you none of these pears there.*

24. ¶ *Note*.—These pronouns, when two by two, may be written in elegant writings in one word ; thus, *mel*, *tel*, &c. or *men*, *ten*, &c. whenever they precede a verb commencing with a consonant, which is not *S*, *impure*. See the third Lecture at p. 18, note *, but see much more on the subject in the next.

¶ But before verbs commencing with a vowel, the contraction is then marked with an apostrophe, and the pronouns written separate ; as, *Io te l'accòrdo*, I grant it to thee ; *egli ne u' avrà obbligazione*, he will be obliged to you for it.

25. We read often in our best classics, for the sake of elegance, *Io il vi darò*, I will give you that : instead of *io ve lo darò* ; and *io la vi ho data*, I have given it to you ; instead of *ve l' ho data*, &c.

26. The conjunctive *gli*, to him, or to it, which is copulated with the pronominal particles, *lo*, *la*, *li*, *le*, or *ne*, does not change *I* into *E* ; but, in order to soften the pronunciation, it takes an *E* more ; as, *gliélo*, *gliéla*, *gliéli*, *gléle*, instead of *gliilo*, *glila*, *glili*, *glile*.—When joined to the same pronominal particles, *glie* represents also the dative feminine singular, expressed by *le* when alone, so that the above couples of pronouns stand as well instead of *lelo*, *lela*, *leli*, *lele*, which are not admissible ; so that *glie* means either to him, or to her. Exam. *Io glielo inviái*,† I sent him, or it to her, or to him, viz. *io l' inviái a lei*, or *a lui*.

* Observe well this Exception, which is not followed by most Italians with rigour ; since they are apt to say, promiscuously, either *noi non vi ce ne*, or *noi non ve ce ne* ; which last mode is extremely incorrect, and not countenanced by any classical author or grammarian.—*Editor*.

† This and other above-mentioned instances show, that the accusative case, which is constantly before the dative in English, is placed next to it in Italian.—*Author*. The student should also observe, that *Boccace*, that great father

27. ¶ *Glie* is also joined to *ne*, and means likewise *to him*, or *to her*; but the union of *le ne* for the feminine is equally in use, and rather preferable to *gliéne*.

28. When it is requisite to incorporate one or more conjunctive pronouns at the end of verbs, if such verbs are marked with an accent at the end, or are monosyllables with a single vowel, it is necessary to double the consonant of the pronoun next to it, and write them all close to the verb as if they were single words; thus, *mmi, lli, vvi, &c.* and then the accent on the last vowel of the verb is lost in writing; but not in the pronunciation; as, *io dómmitli*, viz. *io mi ti do*, I devote myself to thee; *io dollò a voi*, viz. *io do a voi*, I give it to you; *egli darávvi*, viz. *vi darà*, he will give it to you; *menóllascene*, viz. *se ne la menò*, he took her himself from thence.

29. *Gli* is excepted; as, *io gli darò il prémio*, or *darogli*, &c. I will give to him the price; where no consonant is doubled.

30. ¶ Observe that the verb, neither in the above, nor in any other instance, alters the position of the accent, by the addition of all these pronominal particles. Ex. *Io congratulomene con voi*, I congratulate you upon it; the accent is on the *a*, as in the verb *congrátulo* alone.

31. When, by so many pronouns, the accent would run too far backwards, we either put them before the verb, or avoid one of the conjunctive particles, by substituting to it the personal pronoun, with a preposition; thus, in the foregoing example, we read, *congrátulomene con voi*, instead of *congrátulomivene*; although this combination of three pronouns be perfectly grammatical: See it in next Lecture at *MI*, 1st pronoun.

32. ¶ For the same reason, when in elegant composition, we add one or more pronouns to the end of those third persons plural of the verbs, in which the accent lies either on the last but two, or last but three; it is inevitable to curtail such verbs of their last vowel, as we commonly do to the infinitives; (see note *, p. 67.) thus, *réchinseło sulle spalle*, not *réchinoseło*, let them load it on their shoulders; *egolino dicéxanci villania*, not *dicéxanoci*, they were abusing us, &c.

of the Tuscan eloquence, has never declined this compound pronoun *gliéne*; so that the accusative *le*, in his works, relates either to a masculine singular, or feminine singular, masculine plural or feminine plural. It should unquestionably be made indeclinable in any elegant composition. But custom compels us to make it declinable for all the common uses in life.—Editor.

33. EXERCISES.

You shall send her to me ; he praises himself for it ; they
manderéte *loda*
 will give us some of it, or of them ; you shall return them to
daranno *renderéte*
 him ; the lady spoke to us of it ; she gave it me again ; we
signóra parlò *diéde* *dí nuóvo*
 shall ask him for some ; a gentleman told it to me ; remember
dimanderémo *signóre* *disse* *rammentáte*
 it to me ; she lent them to me.
prestò

LECTURE XII.

BY THE EDITOR.

A TABLE exhibiting the most important Significations, and a full and methodical display of all the Grammatical Combinations of the pronominal Particles called CONJUNCTIVE PRONOUNS, or AFFISSI.

ADVERTISEMENT.

It is obvious, that in all didactic and abstract subjects the means the most conducive to the attainment of them by the studious, are a perspicuous and clear method in giving rules. Nothing is more intricate in the Italian Grammar than the Conjunctive Pronouns, and nothing has been more negligently handled by grammarians.

They have all, it is true, laid down rules concerning their positions with respect to the verbs, (how imperfectly and inaccurately even this point has been treated by others will appear by collating their precepts on that head with Rule, No. 18, and its EXCEPTION, at p. 66, of the preceding Lecture ;) but as to their several combinations with respect to one another, as well as to the significations they can possibly imply, they have been either unintelligible, or materially deficient, particularly for want of order and perspicuity.

Some Grammarians, affecting, no doubt, a most penetrating etymological knowledge, have treated of these pronouns simultaneously with the personal, to show that the former are almost all derived from the latter ; little caring, besides, for the great obscurity and perplexity which it must necessarily occasion the student in treating of this very difficult part of speech in such a summary and complex manner.

Others, like *Veneroni*, have, indeed, made a separate chap-

ter of these pronouns, and have laid down some useful rules concerning the right use and significations of them ; whence it is easy to infer, that the conjunctive pronouns *may be joined two by two, or three by three*, and even have some guide for combining them grammatically in some instances. But no one of them has embraced, in his theories, all the admissible combinations of these pronouns, and much less all their possible significations. Indeed, how could they do it in a few paragraphs ?

We may have observed in the preceding Lecture (see p. 62. n. 2.) that the conjunctive particles which can be joined either two by two, or three by three, are sixteen* in number ; therefore very little knowledge of arithmetic is sufficient to find, that their *possible combinations* must amount to no less than *four thousand three hundred and fifty-two*. And how can we expect to have any other rule than *authors, and use* in the selecting, out of such a vast number, the comparatively few *grammatical combinations* of these particles, which (if we reflect that the perspicuity of the plan adopted requires the inserting each of them *twice*† in the following LIST) will be found to amount precisely to no more than ONE HUNDRED and THIRTY-NINE ! without reckoning their orthographical diversifications ?

Nor can we suppose the ascertaining of all their significations to be less arduous, if we consider that they contain the relative and personal pronouns to all cases‡ (nominative only excepted), with their governing particles or prepositions. So that they must have as many different meanings, as there are prepositions to diversify them. The catalogue, therefore, of *all* their combinations, with *every possible* signification to each of them, would make rather a volume than a chapter.

Hence it follows, that *classical authors and use* must be the only rules to be attended to in these points, and that

* I do not include *loro* in this calculation, since it is the only one that does not associate with other particles, as will be observed in its place ; but I have reckoned *mi* and *me*, *ti* and *te*, *ci* and *ce*, *vi* and *ve*, *si* and *se*, as so many different pronouns, although their signification be the same ; since each of them has its peculiar series of combinations, as the following Table will show.

† These combinations, where *glie* is initial, are inserted more than twice on account of the various pronouns that particle represents. See at GLIE, XIII. pron.

‡ The Tuscan critics assign only the accusative and the dative cases to these conjunctive particles, and this is true with respect to the syntax of Italian verbs ; but, since many verbs in English take the genitive or ablative case, or rather the prepositions appointed to show such cases, which are construed in Italian with the accusative or dative, the above statement is correct, if properly understood of the Italian syntax compared with the English.

nothing short of a complete *List* or *TABLE* of the most usual significations, and of all the *grammatical combinations*, namely, those to be found in authors, or to be heard in familiar conversation, to which recourse may be had by the pupil, as easily as to a Dictionary, could have answered the designed end, and have removed all difficulties.

Such a *TABLE** is now furnished, for the first time, to the students of Great Britain; in which, however, I have not had any other merit, than that of most diligently extracting and translating the whole from *CINONIO*, whose literary labours have justly been honoured by the Academicians *DELLA CRUSCA†* with the most unbounded sanction, and in the most explicit terms.

I am happy, however, to add, that my attentive, though reluctantly unfrequent, reading of the classics, together with the use of those *canons of scrupulous analogy* established hereafter (see *Preliminary Observation V.*), have enabled me to put my mite to the rich stores of *CINONIO*; insomuch that I may almost assure my readers, that there can scarcely be any combination of conjunctive pronouns, justifiable either by use or authority, but what will be found registered in the following *TABLE*.

PRELIMINARY OBSERVATIONS

To illustrate the Use and Mechanism of the following Table.

1. Let no one be deterred from consulting this *LIST* or *TABLE* on account of *its extensiveness*. *PROLIXITY* is only then perplexing, when matters are void of order and perspicuity. The following *Table* is no more difficult in its use than any Dictionary whatever, and the scholar needs only occasionally to read that part which suits his daily want or

* *Veneroni* has given a *List* consisting of about *twenty* combinations of these pronouns; but what is such a number, towards the total 139?

† The notes and observations will prove, that I have not neglected collating, occasionally, *Cinonio* with the *Vocabolário Della Crusca*, and other authors, mentioned in the *ADVERTISEMENTS* prefixed to this work. I am possessed of good editions of the *Giunte* to *Bembo*, by *Castelvetro*, and of the *Ercolino* by *Varchi*, who treat at length on the conjunctive pronouns: but they having not been once mentioned in the *Vocabolário* on this subject, and, on the other hand, *Cinonio* having been copied throughout, and improved by the *Academicians*, I have forborne consulting them, and, imitating these eminent philologists, I have been cautious not to extend these researches on too tottering principles of analogy, as *Varchi* and *Castelvetro* seem to have done, who have very seldom produced authorities to support what they have advanced on this subject: while *Cinonio* and the *Academicians* have never neglected to do so, even with profusion.

purpose. In the VIIIth *preliminary observation*, the Table of these conjunctive pronouns is inserted with the same order as in the course of this Lecture, throughout which, at the top of each column, the *running title* points out what pronoun or pronouns it explains. The scholar, therefore, needs only to observe what is the person and number of the English personal or conjunctive pronoun he wishes to translate, and he will readily find it explained and exemplified in this TABLE, with all its grammatical *combinations* in regular order; those where the pronoun in question is PREFIXED coming first, and the others where it is SUBJOINED coming immediately after.

II. And since neglect, rather than time, has effected great change in the modern use of these pronouns, an *asterisk* (*) has been prefixed to those *combinations*† to be met with in the writings of the most eminent classics, and which might be successfully used in any poetical or elegant composition, but must not be adopted in familiar style, or common conversation.

III. As to the *significations* attributed to each of these pronouns, from what I observed in the *Advertisement*, we cannot suppose to be *all* registered here; but they are by far more copious than any in any other grammar whatever; and such is the variety of examples given, that I trust to have furnished the student with an accurate criterion to use each conjunctive pronoun with proper discrimination, attributing to it, occasionally, the meaning of other prepositions, according to the peculiar government of the verbs to which they are to be joined.

IV. At each of the combinations of those pronouns, those significations will be found which answer the example or examples annexed to it; but every one of these pronouns must be supposed liable in each combination to any of those significations ascribed to it where it is exhibited alone, if the structure of the sentence, or syntax of the verb with which it is joined, will admit of them.

V. The reader will find several *combinations added* by me, even unaccompanied by any *explanation* or *example*. Let him not too hastily blame me on that account. For the *signification* of these *pronominal particles* being extensively given where each of them is registered *single*, according to

† Observe that when two or more combinations follow closely each other, even joined by a *phrase*, the indication of the *asterisk* does not extend any farther than to that very one to which it is prefixed, being repeated wherever it was necessary.

the numerical progression of the Roman figures annexed to each (see Observation VIII.), it is easy to know all the possible meanings of each *combination*, by consulting this TABLE at the several places where its *component particles* are to be found. And, as to the want of an *example*, the following observation is submitted, as containing those *canons* of *scrupulous analogy*, which have been my constant guidance in registering as *grammatical* several of the following combinations, which I have not yet had the good fortune to find exemplified in any of our good authors.

In combining these conjunctive particles together, either two by two, or three by three, our authors have manifestly attended to these *two essential points*, viz. 1. *Harmonious arrangement of sounds*: and, 2. *Syntactical association of meanings*.—Now, if we examine, with some attention, all these pronouns exhibited and explained in the foregoing Lecture, we shall find that we may arrange the greatest part of them under *three distinct series* or *classes*, of which the component pronouns shall be respectively found perfectly *analogous* in the above *two points*. These are for the *first series*, MI; TI; SI; CI; VI: for the *second*, ME; TE; SE; GE; VE; and, for the *third*, IL, or LO; LA; GLI, or LI; LE. Hence it follows, that a *combination* once found in authors with one or more of them, we may be entitled to establish as *grammatical* all the *others* that may be obtained by the exchange of one or two of the component particles for others of the same *series* respectively; provided no *classical critic* be against it, and that no *harsh sound*, or any *syntactical impropriety*, may arise from it. Thus, for instance, having found in *Boccaccio's Ammeto*, the combination MI SE NE, (see the quotation copied from *Cinonio* in NE, XVI. pronoun), we shall be allowed to exchange MI for TI, CI, or VI, and make the *combinations*, TI SE NE, CI SE NE, VI SE NE; but not SI SE NE, for both the identical signification of SI and SE, and the bad sound resulting from the union of these two monosyllables, are against the *two principles* established above. The same combination MI SE NE, by exchanging the first and second particles, each for another of its respective *series*, will give the *grammatical* and *analogous combinations* TI ME NE, SI TE NE, CI SE NE, VI GE NE, &c. but not TI TE NE, CI GE NE, VI VE NE, &c. for reasons just now shown. And as to NE, it will not be prudent to venture to exchange it for any other, for though its sound be perfectly analogous with those of the *second series*, yet its meanings and use differ too widely from any of them to expect from

such an exchange, that *syntactical association of meanings* above alluded to.

It will not be difficult for the critic to extend these *canons of analogy* to all the *combinations* introduced by me in the following TABLE without a quotation, and I hope he will find that I have conformed to the same in all instances. On the other hand, the less inquisitive student will be able to make an extensive use of this TABLE, without ever reading this *observation*.

VI. The *translation* of the examples annexed to each combination of the pronouns will be found, no doubt, *extremely harsh* and even *barbarous*; but, if it be intelligible, it will fully answer the desired end of giving the pupil to understand the energy of these pronominal particles in its full force. That such a harshness was in this case unavoidable, will readily occur to any one, who will advert to the great number of *impersonal and reciprocal verbs* used in the Italian language, and not admissible in the English. These being construed in Italian with the conjunctive pronouns, and the syntax of many other verbs being different in the two languages, have been the unavoidable causes of that asperity, which I could not possibly avoid in the translation of the following examples, without defeating the very end for which they were intended.

VII. As to the *position* of the conjunctive pronouns, *with respect to their verbs*, let the student attend to the observations of the preceding Lecture; and for familiar use chiefly to RULE, n. 18. and its EXCEPTION. p. 66. For the following examples * being taken from elegant writers, whose only rules in this point were taste and harmony, the student could not, in many instances, adopt their construction in familiar writings, or colloquial style, without incurring the charge of pedantry.

* I have already given some reasons in the *Advertisement* prefixed to this work, why these examples taken from classical authors have undergone some alterations, and other reasons for so doing will be occasionally stated in the course of the following *Table*. Nevertheless, in order that the most severe critics may not too rashly pronounce this method as unwarrantable, let them observe here, that those grammarians, who are the first to establish rules upon the language they teach, must necessarily produce genuine examples from authors to give them their proper weight; but these rules, and the reputation of the grammarians who have assigned them, being once universally established, if another grammarian translates them in some other language for the use of foreigners, he may be surely at liberty to elucidate them with examples even entirely of his own. If he thinks them best calculated to facilitate to his readers the understanding and feeling of his remarks. And, if so, how can I be blamed for having retained as much as possible of the language of the classics in these examples, provided the diction may not prove through it either ungrammatical or barbarous?

VIII. Finally, the reader will observe, that to each of the following pronouns a Roman figure has been annexed in regular progression, in order that the reference to each of them, in the course of this Lecture, might be as short and plain as possible. For the guidance of the studious, I shall here enumerate them all in the same order, and with the same *Roman figures*, as will be found in the following TABLE. Read again *Observation I*.

For all Genders.	FIRST PERSON.		THIRD PERSON.	THIRD PERSON.
	<i>Singular.</i>		<i>Singular Masc.</i>	<i>Plural Masc.</i>
	I. MI.		IX. IL, or LO.	X. GLI, or LI.
	<i>Plural.</i>		X. GLI, or LI.	<i>Plural Fem.</i>
	III. CI.		<i>Singular Fem.</i>	XII. LE.
	IV. CE.		XI. LA.	<i>Plural Common.</i>
	XVI. NE.		XII. LE.	
	SECOND PERSON.		<i>Singular Common.</i>	XIII. GLIE.
	<i>Singular.</i>		XIII. GLIE.	III. CI. IV. CE.
	V. TI.		XIV. SI.	VII. VI. VIII. VE.
	<i>Plural.</i>		XV. SE.	XIV. SI. XV. SE.
	VII. VI.		XVI. NE.	XVI. NE.
	VIII. VE.			XVIII. LGRO.

N.B. Wherever you see the pronouns printed *small*, they are only occasionally noticed; but they are fully explained and exemplified where they are printed in *large capitals*, as the series of the *Roman figures* directs.

A methodical TABLE of the Conjunctive Pronouns explained, exemplified, and interspersed with useful Observations, Remarks, and Notes.

FIRST PERSON SING.

I. MI.

Me, of me, to me, from me, on me, over me, about me, off me, by me, with me, in me, for me, &c. myself, of myself, to myself, &c.—Also as an *expletive pronoun*.

2. IT IS PREFIXED THUS :

MI TI.

Myself to thee. Ex. *Io, mi ti feci palese*, I made myself known to thee.

MI SI.

To me himself. Ex. *Egli cela-*

I. MI.

tamente appressandomisi mi pose paura, Approaching himself slyly to me, he frightened me.

MI CI.

Me there, or thither. Ex. *Egli non solo non mi ci tiene, ma neppur mi ci mena*, Not only he does not keep me there, but he does not even take me thither.

* MI VI.

Myself to you. Ex. *Il vostro amico di cui io mi vi rammaricai*, Your friend of whom I made myself a complaint to you.

I. MI.

* MI TEN, }
OR
MI TE NE }

Myself to thee about it. Ex. *Non so che dirmitene*, I don't know myself what to say to thee about it.

* MI SEN }
OR
MI SE NE }

In me itself for it. Ex. *Non vedo che gioia mi se ne accresca*, I do not see that joy augments itself in me for it.

* MI VEN }
OR
MI VE NE }

Myself to you of it. Ex. *Avendo forse avuto per male che io mi ve ne sia doluta*, He having, perhaps, taken it ill, that I have myself remonstrated to you of it.

* MI CEN }
OR
MI CE NE }

This combination becomes grammatical, since the above three analogous to this are found in the classics, viz. *mi te ne*, *mi se ne*, *mi ve ne*.

See the principles of this analogy explained above at Preliminary Observation V.

3. IT IS SUBJOINED THUS :

VI MI.

See this combination established at VI. VII. pron.

CI MI.

See this combination at CI. III. pron.

* IL MI }
OR
* LO MI }

It to me. Ex. *Nè voi negare*

I. MI. II. ME.

il mi potresti, Nor could you deny it to me. *Sieti assai l'averlomi fatto conoscere*. Let it be enough for thee to have made it known to me.

* GLI MI }
OR
* LI MI }

Them from me. Ex. *Io son disposto torglimi d' addosso*, I am disposed to get them from about me.

* LA MI.

Her to me. Ex. *Quantunque tu la mi prometta in isposa, non posso tanto sperare*, Although thou promisedst her to me in marriage, I cannot hope so much.

* LE MI.

With her me. Ex. *Egli le mi metterà in odio*, He will put me in disgrace with her.

4. II. ME.

It has the same significations as MI; see above: but it is never used without being coupled with other pronominal particles, and

5. IT IS ONLY PREFIXED THUS :

* MEL (a) }
OR
ME LO }

For me it, to me it. Ex. *Mandisi per un maestro il qual mel tragga*, Let us send for an operator, who will draw it for me. *Poichè tu di' di farmelo vedere, sarò contento*, Since thou sayst that thou wilt show it to me, I will be satisfied.

ME GLI }
OR
ME LI }

Off me them. Ex. *Io intendo*

(a) The Academicians *Della Crusca* do not approve of *me 'l* thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the Observations prefixed to the pronouns of the third person, and note (f) *ibid*.

II. ME. III. CI.

tórmegli dattórno, I mean to get them off me.

ME LA.

Off me it. Ex. *Io me la traggo molto agevolménte*, I take it very easily off me.

ME LE.

To me them. Ex. *Dissi che me le mandásse*, I said that he should send them to me.

* MEN

OR

ME NE

To me for it. Ex. *Se io vi guárisco, che mérito me ne seguirà?* If I cure you, what merit will accrue to me for it?

* ME NEL

OR

ME NE LO

ME NE LA

ME NE GLI

OR

ME NE LI

ME NE LE.

The above combinations are established on the principles of analogy explained in the V. *Preliminary Observation*, after having found in classical authors the analogous ones *se ne lo, se ne gli, se ne la*. See them at SE, XV. pron.

FIRST PERSON PLURAL.

6. III. CI.

Us, of us, to us, from us, on us, over us, about us, off us, by us, with us, in us, for us, &c. one another, of one another, to one another, &c. each other, of each other, &c. ourselves, of ourselves, &c.—Also as a *pronominal adverb*, viz. There, here, therein, herein, hither, thither, to it, in it, with it, for it, on it, about it, by it, upon it, &c. And alluding to inanimate things in the plural, to them, in them, with

III. CI.

them, &c.—Also as an *expletive pronoun*.

7. IT IS PREFIXED THUS :

CI SI.

About us themselves. Ex. *I curiosi ci si affollávano intórno*, The curious pushed themselves in crowds about us. And adverbially with *si* impersonally used (see its significations at SI, XIV. pron.), *Non ci si entra facilménte*, One cannot easily get in it, or thither.

The above combination is one of those very uncommon ones, liable to an infinite number of meanings. See my *Advertisement* at the beginning, and the *Preliminary Observations*.

CI TI.

To us thee. Ex. *E priégo quegl' Iddi, li quali vinti da molti priégghi molto graziosaménte ci ti donárono*. And I pray to those Gods, who, induced by our frequent prayers, gave thee very graciously to us.

Cinonio, at the above combination, subjoins the following remark, to maintain the above example as genuine, “That passage of *Filocolo* (by *Boccaccio*), at the end of the 4th book, is not an error of print, since all the MSS. write it so, and even the printed copies at Florence, lately published (written in 1642), where we read CI prefixed to TI, against the universal outcry of all those who have written and maintained that this combination is not only inadmissible, but that it was never adopted” Now, although the Academicians do not seem to side with *Cinonio* in this particular, yet, according to the rules of analogy established above, *Preliminary Observation V.* the combination *ci si* once proved with authority, not only

III. CI.

ci ti becomes admissible, but even the two following.

* CI MI.

* CI VI.


See remark just above.

* CI CEN

OR

CI SE NE

Here we of them. Ex. *Un si fatto motto che non ci se n' è alcuno di tanto sentimento contato*, Such a witty saying, that one has related none of them here so very sentimental.

 Observe *se* translated for one as impersonal. See its impersonal significations, at SI, XIV. pron.

* CI SE

OR

CI SE LO


CI SE LA

CI SE GLI

OR

CI SE LI

CI SE LE

 The above combinations must be admitted only in case that *ci* has an adverbial signification, like *vi*; and, in that case alone, the rules of analogy, established at *Preliminary Observation V.* are favourable to these combinations. See the remark before *vi sel*, at VI. VII. pron.

* CI VEN

OR

CI VE NE

* CI MEN


OR

CI ME NE

* CI TEN

OR

CI TE NE

 The combination *ci se ne* once found in *Boccace*, is quite sufficient to admit of these three perfectly analogous, and of a similar sound and signification

III. CI.

with *ci se ne*. See *Preliminary Observation V.* See also at NE, XVI. pronoun.

8. IT IS SUBJOINED THUS :

MI CI.


Me there. Ex. *Perchè mi ci menásti?* Why did you take me there, or here? according to the place alluded to. See above the significations of *ci* when adverb.

TI CI.

Thee thither. Ex. *Io ti ci porterò di peso*, I shall carry thee thither in my arms.

VI CI.

You there, or thither. Ex. *Giocòndo giòrno vi ci donò*, A most happy day he gave you there.

 And both adverbially, or one of them, as expletive, are often heard in Tuscany, and are found in the following example from *Boccace*, a very remarkable one indeed. *Io non vedo come noi vi ci possián pervenire*, I don't see how we may possibly reach there.

* IL CI

OR

* LO CI

It in it: it to us. Ex. *Per dilettár gl' intendéti io il ci misi*, To please the connoisseurs I inserted it in it, (speaking of some observation in a treatise, &c.) *Biblis lo ci manifesta*, Byblis proves it to us.

* GLI CI

OR

* LI CI


Them to it. Ex. *Il peccato gli ci condúce*, Sin leads them to it.

* LA CI.

Her here. Ex. *Io vedúto non la ci ho*, I have seen her here.

* LE CI.

Them to it. Ex. *Il peccato le ci condúce*, Sin leads them to it.

 This combination of pronouns is enumerated in the *Voca-*

III. CI. IV. CE.

bolario, and in *Cinonio*, but neither of them give any example. I have therefore applied to it that of *gli ci*, which is a combination very analogous to this, the gender of the first pronoun being the only difference between the two. See note *, p. 75.

9. IV. CE.

It has the same signification as *CI*, see above; but it is never used without being coupled with other pronominal particles, and

10. IT IS ONLY PREFIXED THUS:

* CEL (b) }
or
CE LO }

To us it. Ex. *La natura apertamente cel mostra*, Nature openly shows it to us. *Non ce lo negate*, Do not deny it to us. —And adverbially just the same as *CI*. Ex. *Ingignati di ritenércelo*, Endeavour to keep him here.

CE GLI }
or
CE LI }


For us them. Ex. *Gli amici noi abbiamo quáli ce gli eleggiamo*, We have such friends as we chose them for us.

CE LA.

On it it. Ex. *Io ce la farò dipignere*, I will get it painted on it.

CE LE.

For us them. Ex. *Le mogli noi abbiamo quáli ce le eleggiamo*, We have such wives, as we chose them for us.

 This combination of pronouns is enumerated in the *Voca-*


IV. CE. XIV. NE.

bolario, and in *Cinonio*, as perfectly grammatical, and frequently used even at present; but they having quoted no example of it, I have applied to it that of *ce gli*, since they are perfectly analogous, and they differ in nothing else than the gender of *li* and *le*.

* CEN }
or
CE NE }

Upon us of them. Ex. *Delle tue beffe tue non ce ne potresti far più*, As to your tricks you could not play more of them upon us.

* CE NEL }
or
GENE LO }
CE NE LA }
CENEGLI }
or
CE NE LI }
CE NE LE }

 The above combinations are established on the principles of analogy explained above at *Preliminary Observation V.* after having found in the classics the analogous ones *se ne lo*, *se ne gli*, *se ne la*. See them at *SE*, *XV.* pron.

II. XVI. NE.

Observations upon NE.

The poets have given this particle the same significations as to *CI* and *CE*, when pronouns of the first person plural; and have combined it with other pronominal particles, sometimes like the one, and sometimes like the other of them. But since *NE*, in its

(b) The Academicians *Della Crusca* do not approve of *ce 'l*, thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the *Observations* prefixed to the pronouns of the third person, and note (f) *ibid.*

XVI. NE. V. TI.

most usual significations, expresses the *third person singular*, or a peculiar *adverb*; see all its possible combinations among the conjunctive pronouns of that person as its Roman figure directs.

SECOND PERSON SING.

12. v. TI.

Thee, of thee, to thee, from thee, on thee, over thee, about thee, off thee, by thee, with thee, in thee, for thee, &c. thyself, of thyself, to thyself, &c. Also as an *expletive pronoun*.


13. IT IS PREFIXED THUS:

TI SI.

Thee it. Ex. *Io ti farò quell' onóre che ti si conviène*, I shall do you an honour as it becomes thee.

TI CI.

Thee hither. Ex. *La mala ventúra ti ci ha condótto*, Bad luck has brought thee hither.

 We are expressly taught by the *Academicians* and *Cinonio* to say *mi ti*, and *vi ti*, and to reject the combinations *mi ti*, and *ti vi*, which seem analogous to those at *MI, I.* pronoun. I dare not, therefore, enumerate them here, having found no example in any book.


* TI SEN
or
TI SE NE }

See this combination established at *NE, XVI.* pronoun.

* TI VEN
or
TI VE NE }

* TI CEN
or
TI CE NE }

* TI MEN
or
TI ME NE }

 These combinations must

v. TI.

be admitted on those principles of analogy established above, *Preliminary Observation V.* See at *NE, XVI.* pronoun.

14. IT IS SUBJOINED THUS:

MI TI.

Myself to thee. Ex. *Io mi ti raccomandando*, I recommend myself to thee.

CI TI.

See this combination at *TI, III.* pron.

VI TI.

Thither thee. Ex. *Io vi ti menerò*, I shall conduct thee thither.

* IL TI
or
* LO TI }

It to thee: him to thee. Ex. *Dio il ti perdóni*, God forgive it to thee. *Acciocchè io possa dire per questo dono averloti sempre obligato*, That I may say to have made him for ever indebted to thee for this present.

* GLI TI
or
* LI TI }

Them for thee. Ex. *Io non so a che io mi tengo, che io non ti ficco le mani negli occhi, e trággo-gliti*, I don't know what hinders me from thrusting my hands into your eyes, and pull them out for thee.

* LA TI.

It from thee. Ex. *La tua vita non mi basterébbe togliéndoti*, Your life would not be enough for me, if I were to take it from thee.

* LE TI.

Them from thee. Ex. *Io re-cherolleti dimattina a casa*, I shall bring them home to-morrow morning for thee.

It has the same significations as *TI*, see above; but it is never

15. VI. TE.

used as a conjunctive pronoun, without being coupled with other pronominal particles, and

16. IT IS *only* PREFIXED THUS:

* TEL (c) }
or
TE LO }

For thee it; it to thee. Ex. *Io medésima tel trarrò, I shall draw it myself very well for thee. Vogliámte lo, aver detto, acciocchè tu non ti possi di noi rammaricáre, We are glad to have told it to thee, that thou mayst not complain to us.*

TE GLI }
or
TE LI }

To thee them. Ex. *Non piúngere che non te li dard, Weep not, for I shall not give them to thee.*

TE LA.

Te as an *expletive*, and *la* means *her*. Ex. *Oh, disse Bruno, tu te la griferái, Oh, oh, Bruno said, you will enjoy her.*

TE LE.


Thee them. Ex. *Io non credo, che con l' ánimo dir te le fáccia, I do not believe that she makes thee say them from thy own soul.*

* TEN }
or
TE NE }

Thee for it Ex. *Io non me ne maravíglío, nè te ne so ripigliáre, I neither wonder at it, nor can I blame thee for it.*

* TE NEL }
or
TE NE LO }
TE NE LA
TE NE GLI }
or
TE NE LI }
TE NE LE.

VI. TE. VII. VI.

 The above combinations are established on the principles of analogy, explained above at *Preliminary Observation V.* after having found in classical authors the analogous ones *se ne lo, se ne li, se ne la.* See them at SE, XV. pron.

SECOND PERSON PLURAL.


17. VII. VI.

You, of you, to you, from you, on you, over you, about you, off you, by you, with you, in you, for you, &c. one another, of one another, to one another, &c. each other, of each other, &c. yourselves, of yourselves, &c. — Also as a *pronominal adverb*—and as an *expletive pronoun*. In these two instances it has the very same meanings, and is used entirely like CI, III, pronoun: see therefore that particle above.

18. IT IS PREFIXED THUS:

VI TI.

There for thee. Ex. *Io vi ti porrò una coltricétta, e dormiviti, I shall put there a small feather-bed for thee, and you may sleep on it.*


 Observe *ti* is *expletive* in the second instance; and the second *vi* is *adverbially* used. but as it relates to a particular thing (a feather bed), it cannot be translated by *there* or *here*, but it must be rendered by *on it*, as above. See above the *adverbial* significations of CI, III. pron.

VI SI.

To you we. Ex. *Voi non riceveréte da noi quella cortesia, che vi si converrebbe, You do not receive from us that courtesy which we ought to pay to you.*

(c) The Academicians *Della Crusca* do not approve of *te'l*, thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the *Observations* prefixed to the *pronouns* of the *third person*, and note (f) *ibid*.


VII. VI.

 Observe *si* translated for *we*, because *impersonally* used as *ox* in French. See its *impersonal* significations underneath among the *pronouns* of the *third person*.


VI CI.

You here. Ex. *Io dirò, che vi ci abbia fatto venire per denari*, I shall say that I made *you* come here for money.

VI MI.

 After having found all the above combinations, this remains established on those principles of analogy explained at *Preliminary Observation V*.


* VI MEN	}
OR	
VI ME NE	}
OR	
* VI TEN	}
OR	
VI TE NE	}
OR	
* VI CEN	}
OR	
VI CE NE	}
OR	

 The above combinations are established at *NE*, *XVI*. pronoun, on those principles of analogy explained at *Preliminary Observation V*; but even the following *vi se ne* would be sufficient to establish them.

* VI SEN	}
OR	
VI SE NE	}
OR	

There they *impersonally* of them. Ex. *Fornirono due case a traverso il canale, l' una di sopra, e l' altra di sotto; ed ancora per l' ordine vi ce ne douea far quatto penzole*, They erected two houses over the canal, the one above, and the other below, and, for the regularity of appearance, they were to build four more of them there suspended above the others.

VII. VI.

 The following combination of the pronoun *VI* with *two* more, are admitted by *Della Crusca* and *Cinonio*; but since neither of them have furnished quotations to exemplify them, I have applied several passages of *Boccace* to this purpose, with as little alteration of the text as possible.—(See above, note *, page 75.) Observe farther, 1. That in such combinations the particle *VI* must be in its adverbial signification, and therefore these combinations cannot be extended to *mi*, or *ti*, although the rules of analogy established at *Preliminary Observation V*. might, at first sight, seem to admit of this extension. 2. That these combinations (the first only excepted) are in use in *Tuscany* even at present, but they often corrupt the first particle *vi*, and say *ve*, which is improper (*d*).

* VI SEL	}
OR	
VI SE LO	}
OR	

There to himself him: there themselves it. Ex. *Il re, che nella camera era, desideroso d' udirlo, vi sel fe venire*, The king, who was in his closet, desirous of hearing him, ordered him to come to himself there, *Odisse Calandrino, cotesto è buon paese; ma dimmi che si fa del cinghiuole, che cuocon cololo? rispose Maso; i Baschi vi se lo mangiano tutto*, Oh, Calandrino said, that is a fine country: but, tell me, what do they do with the wild boar which they dress? the *Baschi* eat it all themselves there.

VI SE GLI	}
OR	
VI SE LI	}
OR	

There by him them. Ex. *Bruno*

(*d*) See the rule here alluded to in the *Exception*, n. 23. and the note * at p. 63, of the preceding Lecture.

VII. VI.

volgéndosi intórno disse; Calándrino e Buffalmácco dove sono? comechè presso vi se li vedésse, Bruno, turning himself round, said, where are Calandrino and Buffalmacco? although he saw them there hard by him.

VI SE LA.

There on himself it. Ex. *Come notte si venne facéndo, il maestro trovò sue scuse in casa con la mógli e trattane celataménte la sua bella roba, come tempo gli parve, vi se la mise indósso, e se n' andò sopra uno de' detti avélli, As soon as it began to grow dark, the doctor invented some excuses at home with his wife, and having slyly taken out his handsomest robe, he put it on (himself) there, and, when he thought it was time, he went to sit upon one of those tombs.*

Observe that the English could not possibly admit of the word *himself* written above between parenthesis; so that the pronoun *se*, with respect to the English language, may be considered as an *expletive* in this sentence.

VI SE LE.

Here themselves them. Ex. *Ed ordinárono che essa, e la fante fósser la notte da' fratélli portáte a Firénze, ed essi sópra una távola acconciátele studiosaménte vi se le portárono. And they resolved that in the night both her and her maid should be conveyed by their brothers to Florence, who having laid them upon a board, carried them (themselves) there very carefully. Apply to the word themselves of this sentence the same remark just before on the word himself.*

19. IT IS SUBJOINED THUS:

MI VI.

To me there. Ex. *Símili cose e*

VII. VI. VIII. VE.

piggíori, se piggíori esser pòssono in alcúno, mi vi parve in tanta grázia di tutti vedére, che, &c. Such doings, and worse, if any worse can be perpetrated by any one, seemed to me to see there so greatly encouraged, that, &c.

Cinonìo had here forgot his own combination and example given at MI; but so frequent is this combination, that I have been able to furnish here another quotation from Boccaccio, G. 1. n. 2.

CI VI.

See this combination at CI, III. pronoun, and the remark before it.

* IL VI

or

* LO VI

It to you. Ex. *Non so perchè bosógni, ch' io il vi prométta, I don't know why it is necessary that I should promise it to you. A me dee piacére di rénderlovi, It must give me pleasure to return it to you.*

* GLI VI

or

* LI VI

Them upon it. Ex. *Il tesoriére prese quélli marchi, e mise un tappéto in una sala, e versóllivi suso, The treasurer took those species, laid a carpet on a saloon, and poured them upon it.*

* LA VI.

It of you. Ex. *Quésta grázia io ho ricevúta da voi senza domandárlavi, I have received this favour from you without asking it of you.*

* LE VI.

Them to you. Ex. *Io le vi donerò volentiéri, I shall willingly present them to you.*

20. VIII. VE.

It has the same significations as VI. see above; but it is never used as a conjunctive pronoun,

VIII. VE.

without being coupled with other pronominal particles, and

21. IT IS ONLY PREFIXED THUS :

* VEL (e) }
OR
VE LO }

To you it. Ex. *Io brevemente vel farò chiaro*, I shall shortly make it clear to you. *Io ve lo pretendo dimostrare*, I presume to demonstrate it to you.

* VE GLI }
OR
VE LI }

There them. Ex. *Mandandoveli da Firenze*, Sending them there from Florence.

VE LA.

To you it. Ex. *Egli ve la poteva lasciare*. He might leave it to you.

VE LE.

To you them. Ex. *Se ve le voléssi tutte contare*, If I were willing to relate them all to you.

* VEN }
OR
VE NE }

You of it. Ex. *Questa prova ve ne posso dare*, I can give you this proof of it.—Observe that you, in this instance, is a conjunctive pronoun in English, for it stands instead of *to you*, as *ve* is instead of *a voi* in Italian.

From this example, and many more, we may observe how wrong are those authors who suppose that the English language has no conjunctive pronouns, which is very erroneous. It has not indeed any peculiar particle to express them, but the oblique cases of the personal pronouns, when joined to

IX. IL or LO.

verbs without their prepositions, are real conjunctive pronouns.

* VE NEL }
OR
VE NE LO }
VE NE LA }
VE NE GLI }
OR
VE NE LI }
VE NE LE }

See the above combinations established on those principles of analogy explained above at Preliminary Observation V. after having found in the classics the analogous ones *se ne lo*, *se ne gli*, *se ne la*. See at SE, XV. pronoun.

THIRD PERSON SING.

22. OBSERVATIONS ON IL OR LO, IX. Pronoun and on some of its combinations with other pronominal Particles.

1. Whenever IL and LO are articles, it is evident that they do not come within the scope of this Lecture.

2. When they are conjunctive pronouns, their meaning is perfectly the same, so that only one example might have been sufficient for both of them to each of their combinations: since the use of the one or the other does not depend upon the meaning of the sentence, but only on the accessory distinctions of use, which will follow hereafter. Nevertheless, since *Cinonio* has furnished two distinct series of combinations and examples for IL and LO, I will not deprive the student of the greatest resource to learn the right use of these pronouns, for which no

(c) The Academicians *Della Crusca* do not approve of *ve 'l* thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the Observations prefixed to the pronouns of the third person, and note (f) *ibid*.

IX. IL or LO.

rule is so effectual as classical examples.

3. *IL* alone is only put before verbs commencing with a consonant (*S impure* excepted); and it is only used in poetry or sublime prose.

4. *LO* alone is used in all sorts of compositions, and before any letter whatever, observing always the usual elision of the *O*, if before a vowel, with an apostrophe in its stead.

5. *IL*, when in conjunction with other pronouns, preserves still its privilege of belonging solely to elevated compositions.

6. *LO*, in conjunction with other pronouns, is of the sublime style, if prefixed to others, as the *asterisks* will show. But, if subjoined to others, it is common to all styles.

7. We have seen above, and we shall see it still better in the following list of combinations, that the pronouns *me*, *te*, *se*, *ce*, *ne*, *ve*, are found followed by one of the above two pronouns contracted in one word, thus: *mel*, *tel*, *sel*, *cel*, *nel*, *vel*, concerning which observe:

8. That according to the above *Observation*, n. 2. it is certain, that whether the *L* represents the pronoun *IL*, or *LO*, its signification in the above combinations will be always the same:

9. That the above contracted

IX. IL or LO.

combinations are only used in the sublime and in poetry, as the *asterisks* show, before verbs commencing with a consonant only; *s impure* excepted.

10. And that before verbs beginning with a vowel, in all styles, we must write the above pronouns with an apostrophe, and in two separate words thus: *me l'*, *te l'*, *se l'*, *ce l'*, *ne l'*, *ve l'*.—Before *s impure* no elision or apostrophe can take place, but we must then write them whole in two distinct words, *me lo*, *te lo*, *se lo*, *ce lo*, *ne lo*, *ve lo*.

11. Now it appearing from *Observation*, n. 4. that *LO*, when pronoun, may be found before any letter whatever, and it being certain, that when we cannot adopt the conjunctive pronouns, and must say emphatically *a te*, *a me*, &c. instead of *ti* or *me*, *mi* or *me*, &c. (see n. 18. p. 66. of the preceding Lecture) we may equally say *io lo dissi a te*, or *io il dissi a te*, I said it to thee; *egli lo disse a me*, or *egli il disse a me*, &c. he said it to me, (observing always, with respect to *IL*, what was stated above, nn. 3. and 5.)—Why shall we not consider the contractions *mel*, *tel*, &c. as pronouns compound either of *me il*, *te il*, &c. or of *me lo*, *te lo*, &c. (*f*) as analogy seems to suggest?


(*f*) I have made this query, because *Cinonio* maintains *mel*, *tel*, &c. to be only contractions from *me il*, *te il*, &c. and *Della Crusca* join him, adding besides, what is stranger still, that in such cases *il* is changed into *le*, (see, in their *Vocabolario*, *IL Pronome*, § 11.)—But to enter upon such discussions at length, would be just as *rizare della lana caprina*. Let, therefore, the learner only remember the proper use both of *mel*, *tel*, &c. and of *me l'*, *te l'*, &c. as prescribed above, nn. 9. and 10.—Take notice also that *Cinonio* and others admit of a synonymous orthography for *mel*, *tel*, &c. writing them indiscriminately sometimes as above, and sometimes *me l'*, *te l'*, in those cases mentioned at n. 9; but although *Della Crusca* seem to hint to be of the same opinion with *Cinonio* in this point

IX. IL or LO.

12. Observe farther, that according to what was stated nn. 2. and 8. the combinations *mei* and *me lo*, *te* and *te lo*, &c. will be coupled throughout as well as the others *il mi*, and *lo mi*, *il ti* and *lo ti*, &c. though the examples will be doubled for reasons stated above, *Observation*, n. 2.

23. IX. $\left\{ \begin{array}{l} \text{IL} \\ \text{or} \\ \text{LO} \end{array} \right.$

Him, so it,

 **OBSERVE.**—This pronoun will be translated by *SO*, when it has a reference to adjectives or verbs; which particle, in English, is sometimes even omitted: Ex. *Voi siete felice, ma io non lo sono*, you are happy, but I am not so: or, I am not. *Io lo disse ma voi non mi capiste*, I said so; but you did not comprehend me.—The same pronoun *il* or *lo*, will be translated by *it*, only when it relates to inanimate things made in Italian of the masculine gender. When it is joined to verbs thus, *it rains*, *it seems*, &c. it is obvious, that it cannot then belong to this pronoun, being of an impersonal nature, and representing an unknown third person singular, as all impersonal verbs do.

24. IT IS PREFIXED THUS :

$\left\{ \begin{array}{l} * \text{ IL MI} \\ \text{or} \\ * \text{ LO MI} \end{array} \right.$

It to me; him from me. Ex. *Mio padre il mi donò*. My father gave it to me for a present. *M'ingegneréi di levarlo mi d'addosso*,

IX. IL or LO.

I would endeavour to get him from about me.

$\left\{ \begin{array}{l} * \text{ IL TI} \\ \text{or} \\ * \text{ LO TI} \end{array} \right.$

It to thee; it from thee. Ex. *Io il ti dono*, I give it to thee. *Non è più da celarloti*, It must not be any longer kept from thee.

$\left\{ \begin{array}{l} * \text{ IL SI} \\ \text{or} \\ * \text{ LO SI} \end{array} \right.$

It himself; about it himself. Ex. *Chi ha pronto l'ingegno il si pensi*, whoever is of a penetrating mind, let him suppose it himself. *Stimossi, che il Papa per lo meno male, lo si tacesse*, It was thought that the Pope to prevent mischief, was himself silent about it.

$\left\{ \begin{array}{l} * \text{ IL CI} \\ \text{or} \\ * \text{ LO CI} \end{array} \right.$

It us; it to us. Ex. *Da che Dio ci ha fatto bene, sì il ci togliamo*, Since God has done good to us, so let us enjoy it. *O Fiammetta, dilloci*, Pray, Fiammetta, tell it to us.

$\left\{ \begin{array}{l} * \text{ IL NE} \\ \text{or} \\ * \text{ LO NE} \end{array} \right.$

Him, *ne* expletive; him from it. Ex. *A Firenze il ne menò*, He took him to Florence. *Affermavasi quella polvere solersi usare, quando alcun volévasi dormendo mandare nell'altro mondo, o trarlone*, It was maintained that such powder was used when somebody wished to send any body, in his sleep, in the other world, or take him from it.

yet they have never adopted this last orthography in their *Vocabolario*, as I have observed in notes to the pronouns *mei*, *te*, *cel*, and *vel*, introduced above in this Table. I have indeed found *se 'l*, in the sense of the words *if the*, which do not belong to these observations, as remarked above, n. 1. See note*, *Lecture III*, p. 17.

IX. IL or LO.


* IL VI }
OR
* LO VI }

Him there ; him therein. Ex. *Siccome la fortuna il vi guidò.* As fortune led him there. *La donna lui fece ricoverare in quella cassa, e serròlovi dentro,* The woman bid the man squat himself down in that chest, and shut him there.

* IL SEN }
* LO SEN }
* IL SE NE }
OR
* LO SE NE }

See this combination established upon classical authority at NE, XVI. pronoun.

* IL MEN }
* LO MEN }
* IL ME NE }
OR
* LO ME NE }
* IL TEN }
* LO TEN }
* IL TE NE }
OR
* LO TE NE }
* IL VEN }
* LO VEN }
* IL VE NE }
OR
* LO VE NE }
* IL CEN }
* LO CEN }
* IL CE NE }
OR
* LO CE NE }

 These combinations are established upon those rules of analogy explained at Preliminary Observation V. after having found their analogous ones, *il se ne* and *la se ne*, in the classics. See them at NE, XVI. pronoun.

25. IT IS SUBJOINED THUS :

* MEL }
OR
* ME LO }

IX. IL or LO.

To me it. Ex. *Questa mattina mel fe sapere,* This morning he communicated it to me. *Tu non me lo credèvi,* You did not believe it to me.

* TEL }
OR
TE LO }

Thyself it ; to thee it. Ex. *Tu tel vedrà,* Thou shalt see it thyself. *Mi puosi in cuore di darti quello, e diditelo,* I had determined in my mind to give thee that, and I gave it to thee.

* SEL }
OR
SE LO }

Se, expletive, it ; to himself him. Ez. *In grandissima grazia sel reputava,* He considered it a very great favour. *E fattoselo chiamare gravissimamente il riprese,* And having caused him to be sent to himself, rebuked him most severely.

* CEL }
OR
CE LO }

To us it. Ex. *Chiaramente cel dimóstra ne' Proverbi,* He clearly shows it to us in Proverbs, *Se egli non è disdicevole, diccelo,* If it be not improper, tell it to us.

* NEL }
OR
NE LO }

Ne, expletive, him ; of it him. Ex. *Alla sua donna nel mandò a Pavia,* He sent him to his lady at Pavia. *A lei onesta cosa non pareva il richiederlo,* It appeared to her an indelicate thing to request him of it.

* VEL }
OR
VE LO }

Thither him ; to you it. Ex. *Isabella una notte vel fece venire,* Isabella one night made him come

IX. IL or LO.

thither. *Con poche parole ve lo intendo dimostrare, I mean to prove it to you in a few words.*

* CI SEL
OR
CI SE LO }

See these combinations established at CI, III. pronoun.

* VI SEL
OR
VI SE LO }

See these combinations established at VI, VII. pronoun, and the remark there premised to *vi sel*.

* SE NEL
OR
SE NE LO }


See this combination established at SE, XV. pronoun.

* ME NEL
OR
ME NE LO }

* TE NEL
OR
TE NE LO }

* CE NEL
OR
CE NE LO }

* VE NEL
OR
VE NE LO }

 These four combinations are established at their respective initials, ME, TE, CE, VE, upon their analogous ones, *se ne lo*, *se ne li*, *se ne la*, found in the classics, see them at SE, XV. pronoun. See likewise *Preliminary Observation V*, where the principles of their analogy are explained.

* GLIEL
OR
GLI E LO }

X. GLI or LI.

See this combination at GLIE, XIII. pronoun.

26. OBSERVATIONS on the Pronoun GLI, or LI, X. Pronoun.

1. Nothing more strange than what we read in many grammars with respect to the pretended difference of use and signification between the pronouns GLI and LI; some affirming the first to be dative singular, and the other accusative plural; others that GLI should precede a vowel, and LI a consonant. Let, therefore, the student remain assured that these two particles are perfectly the same, and their use quite optional in all instances; but GLI, as *Cinonio* properly observes, has had the preference with most authors, and particularly among the less ancient ones. To this we may add, that when this pronoun is joined to GLIE, we must employ LI, and never GLI. See at GLIE, XIII. pronoun.

2. GLI, or LI, in elegant compositions, ought only to represent the third person singular masculine, and the same person in the plural; but with this difference, that in the singular it should express some of the oblique cases, (see note†, p. 71,) the accusative excepted; and in the plural, the accusative case only: but in the familiar style, the custom, so universal in Tuscany, of saying *gli* or *li*, for *to them* instead of *loro*, (when in the masculine plural.) or for *to her*, instead of *le*, must be allowed, (g) notwithstanding what almost all the Grammarians say, *Della Crusca* not excepted.

(g) For the signification of *gli* or *li*, in the sense of *to them*, when masculine plural, nine quotations are given in the *Vocabolario*, viz. two from *Giovanni Villani*; one from *Matteo Villani*; two from *P. Crescenzo*; one from DANIE

x. GLI or LI.

3. The examples to each combination of the pronoun GLI, or LI, will be single, since *Cinonio* has given none to LI; and according to what I have just observed at n. 1. it would have proved a superfluous and endless task to go beyond the limits of that learned critic. But every combination will be exhibited double, as I have done in the preceding pronouns.

4. The following exemplification will partly allude to the singular, and partly to the plural meanings of this pronoun. But the series of its significations will be previously registered here in a comprehensive and compendious manner, as it has been done for the other pronouns; and when we shall treat of the *third person plural*, we shall give proper references to this place.

27. X. $\left\{ \begin{array}{l} \text{GLI} \\ \text{or} \\ \text{LI.} \end{array} \right.$

Of him, to him, from him, on him, about him, off him, by him, with him, in him, for him, &c. And in the *familiar style*, it may be also used for *of her, to her, &c.* (see note (g), p. 89.) ALSO, them: and in the *familiar style*, it may be used for *of them, to them, &c.* provided the noun referred to be masculine plural.—

x. GLI or LI.

See same note (g), at p. 89, and the other no less important ones, marked (i) at LE, XII. pron. and (n), at LORO, XVII. pron.

28. IT IS PREFIXED THUS :

* GLI MI
or
* LI MI

To him me. Ex. *Lasciategli mi appressare*, Suffer me to draw near to him.

* GLI TI
or
* LI TI

Them to thee. Ex. *Se avessi libri, io gli ti presterei*, if I had books, I would lend them to thee.

* GLI SI
or
* LI SI

To him herself. Ex. *Póstogli in mano un anello, gli si fece sposare*, Having placed a ring in his hand, she caused herself to be married to him.

* GLI CI
or
* LI CI

To him ourselves. Ex. *Ne' nostri bisògni gli ci raccomandadiamo*, In our wants we recommend ourselves to him.

* GLI VI
or
* LI VI

Them in it. Ex. *Tu gli traesti della loro abitazione, rimettitili*,

Paradiso; one from BOCCACCIO *Amorosa Visione*; one from Fazio degli *Uberti*; and one from *Storie Pistolesi*. These authors not only flourished in that refined age, the XIIIth century, but are the *very best* among the writers of that time; so that whatever is *repeatedly* found in them can never be an error, particularly when countenanced by custom.—To say, however, *gli* or *li* for *to them*, in the feminine, would always be a solecism. The same *Vocabolario* gives also the following four quotations of *gli* or *li*, in the sense *to her*; viz. one from the DECAMERONE, G. v. n. 5, on the authority of the celebrated MS. *Munelli*, and the best editions; one from DANTE's *Paradiso*; one from *Matteo Villani*; and one from the *Gradi di S. Girolamo*: of which the first alone is of such weight, as to justify the expression, even in the most dignified style.—See note (n) at LORO XVII. pronoun. N.B. The ancients used GLI adverbially, for VI or CI.—See this last.

X. GLI or LI.

Thou hast driven them from their habitation, place *them* in it again.

* GLI NE }
or
* LI NE }

Them of it. Ex. *Egli è assai útil cosa tra gli uómini considerare, che c' medésimi sono sottopósti a quella medésima calamità: ma provárto per esperiènza gli ne fa piú certi*, It is very useful to mortals to reflect that they are themselves liable to the same calamity, but experience makes *them* more certain of it.

Observe that we generally write *gliene*, or resolve this compound conjunctive into a personal pronoun with *ne*. The above example, however, is given more diffusely by *Cinonio* from *Villani*. See at GLIE, XIII. pronoun.

* GLIEL }
or
GLIELO
GLIELA
GLIELI
GLIELE
GLIENE

See all these combinations at GLIE XIII. pronoun.

* GLI TEN }
* LI TEN }
or
* GLI TE NE }
* LI TE NE }
* GLI MEN }
* LI MEN }
or
* GLI ME NE }
* LI ME NE }
* GLI CEN }
* LI CEN }
or
* GLI CE NE }
* LI CE NE }

X. GLI or LI.

* GLI VEN }
* LI VEN }
or
* GLI VE NE }
* LI VE NE }
* GLI SEN }
* LI SEN }
or
* GLI SE NE }
* LI SE NE }

See the above five double pairs of combinations established at NE, XVI. pronoun, upon those rules of analogy explained in *Preliminary Observation V.* after having found in the classics their analogous ones, *il se ne*, and *la se ne*.

29. IT IS SUBJOINED THUS :

ME GLI }
or
ME LI }

Myself to him. Ex. *Voléndomegli a' piè gittàre, esso si dipartì*, *Wishing to throw myself at his feet, he departed.*

Observe here that the English idiom turns the conjunctive *to him* into a possessive pronoun; because speaking of the parts of the body, of dresses, &c. the English use the possessive pronoun, instead of the article, as the Italians do; who, on the other hand, turn very frequently the force of the possessive by the conjunctive, which they affix to the verb of the sentence. This will be better explained in the subsequent Lecture.

TE GLI }
or
TE LI }

To thee them. Ex. *Io te gli avrei manddti, se avéssi saputo dove*, I should have sent *them* to *thee*, if I had known where.

X. GLI or LI.

SE GLI }
OR }
SE LI }


To himself them. Ex. *Il giudice se gli fece chiamare, e sì lor disse, The judge ordered them to be sent to himself, and spoke to them thus.*

* NE GLI }
OR }
* NE LI }

Of it to him. Ex. *Io ne gli parlerò, I shall speak to him of it.*

CE GLI }
OR }
CE LI }

Upon ourselves them. Ex. *Ma tuttavìa chenti che elli sì s'èno stàti i rimbròtti da lui a me detti, io non voglio, che ce li rechiàmo, se non come da uno ubbridco, But, nevertheless, whatever the rebukes have been which he has made me, I do not intend that we should take them upon ourselves otherwise than coming from a drunkard.*

 This combination had been admitted by *Cinonio*, but not exemplified. I have therefore adapted to it a passage from G. 7. n. 8. with as little variation as possible, (see at p. 75, *note**, of the *Preliminary Observations*). And, indeed, the rebukes cast by *Arriguccio* upon *Siskonda* tended to insult her brothers as well as herself. So that she could have expressed herself, as above, equally as well as we read in the text, to repulse slyly, as she did, the just accusations of her husband.

VE GLI }
OR }
VE LI }

To them them. Ex. *Le forze della buona fortuna non solamente*

X. GLI or LI.

nelle fatiche sostengono i mortali, ma volontariamente sottentrar ve gli fanno, The temptations of an ample fortune not only support men in their labours, but they make them voluntarily submit to them.

GLIELI.

See this combination at GLIE, XIII. pronoun.

VI SE GLI }
OR }
VI SE LI }

See this combination established at VI, VII. pronoun.


CI SE GLI }
OR }
CI SE LI }

This combination remains established by those rules of analogy at *Preliminary Observation V.* with those restrictions mentioned at CI, III. pronoun, and at the remark before *vi sel*: see at VI, VII. pronoun.

* SE NE GLI }
OR }
* SE NE LI }

See this combination established at SE, XV. pronoun.

ME NE GLI }
OR }
ME NE LI }
TE NE GLI }
OR }
TE NE LI }
CE NE GLI }
OR }
CE NE LI }
VE NE GLI }
OR }
VE NE LI }

 The four combinations above are established at their respective initials ME, TE, CE, VE, upon their analogous ones *se ne lo, se ne li, se ne lu*, found in the classics. See them at CE, XV.

x. GLI or LI. xi. LA.

pronoun. See likewise *Preliminary Observation V.* where the principles of their analogy are explained.

30. xi. LA. (h)

Her, it.—Observe that this pronoun will be translated by *it* only when it relates to inanimate things made in Italian of the feminine gender.—Also, as an expletive pronoun.

13. IT IS PREFIXED THUS.

* LA MI.

It to me. Ex. *Io ti richieggo, che tu la mi osservi*, I request thee to keep it to me, meaning the promise, which is feminine in Italian.

* LA TI.

Her to thee. Ex. *Togli, noi la ti diamo*, Take it, we give her to thee.

* LA SI.

It for themselves. Ex. *Trovò li prestatori aver l'arca imbolata, ed in casa messalasi*, He found that the usurers had stolen the chest, and put it in their own house.

Observe here *themselves* turned into *their own*, for a similar reason to what was alleged before in a similar phrase. See above at *me gli*.

* LA CI.

It to us. Ex. *Mai più persona non la ci, farà*, Nobody will ever do it to us.—Idiomatically we say (will ever play us such a trick.)

* LA NE.

Her, *ne* expletive. Ex. *Currao le disse, che secco la ne*

xi. LA.

mentasse, Currado told her, that she should take *her* away with her.

* LA VI.

Her in that. Ex. *Ricciardo con molte parole la vi confermò su*, Richard, with many words, confirmed *her* in that.

* LA SEN

OR

LA SE NE

See this combination established at NE, XVI. pronoun.

* LA MEN

OR

LA ME NE

* LA TEN

OR

LA TE NE

* LA VEN

OR

LA VE NE

* LA CEN

OR

LA CE NE

These four combinations are established upon *la se ne*, found in the classics, according to the principles of analogy explained at *Preliminary Observation V.* See also at NE, XVI. pronoun.

32. IT IS SUBJOINED THUS:

ME LA.

Upon me her. Ex. *Essendole divenuto nemico, me la conviene in questa guisa seguitare*, Having become her enemy, it is incumbent upon me to pursue her thus.

TE LA.

To thee her. Ex. *Elle è tale, quäle io te la disegnai*, She is such as I represented her to thee.

(h) The Florentines say *LA* to the nominative instead of *Ella*, she; but although *Cinonio* quotes authorities to support this abuse of the pronoun *LA*, the Academicians consider it as incorrect; and it is not advisable to adopt it in this sense, except in very familiar writings or conversation.—The same must be understood of the following pronoun *LE*, used improperly for *Ellena*.


XI. LA.

SE LA.

From himself it. Ex. *Egli del tutto se la spogliò*, He totally took it from himself.

CE LA.

For us it. Ex. *Che avrém noi a fare altro, se non mettercela nella scarsella?* What else shall we have to do, but put it in our pocket?

 Observe for us changed into *our* for the reason above-mentioned. See at *me gli* and *la si*.

NE LA.

Of her for it. Ex. *Comecchè buona opinione avésse della donna, ancora ne la prese maggióre*, Although he had a good opinion of the woman, he formed a still better one of her for it.

VE LA.

You her. Ex. *Il non aver da maritárla, ve la fa guardáre in casa*, Your not having the means of marrying her, makes you keep her at home.

CI SE LA.

See this combination at CI, III. pronoun.

SE NE LA.

See this combination at SE,

XI. LA. XII. LE.

XV. pronoun, established by me on the authority of *Boccaccio*.

GLIELA.

See this combination at GLIE, XIII. pronoun.

VI SE LA.


See this combination established on those rules of analogy explained in *Preliminary Observation V.* at VI, VII. pronoun.

ME NE LA

CE NE LA

TE NE LA

VE NE LA

 See these four combinations at their initials *me, ce, te, ve*, where they are established on those principles of analogy explained at *Preliminary Observation V.*

33. XII. LE.

Of her, to her, from her, on her, over her, about her, with her, off her, by her, in her, for her. Of it, to it, from it, &c. AND them. Apply here the same observation as at GLI, X. pronoun, well understood that LE suits those neuters which are made in Italian of the *feminine* gender. (i) See the foregoing note.

(i) I have attributed both to *GLI* and this pronoun *LE* the neutral significations of *it, to it, &c.* according to the Italian gender; but, in many instances, it is more usual and regular to express such pronominal meanings by *CI, III.* pronoun, and *VI, VII.* pronoun, as was observed above, when we spoke of all their significations. The same may be said of the plural *LORO*, in the conjunctive signification of *to them*; for both this and *GLI* and *LE* are better calculated to allude to persons than to things. Thus, for instance, speaking of one or more pictures; if we want to say, *give to it, or to them a darker shade*, we may with great propriety, allude to all genders and numbers by saying *Datevi*, or *Dateci un'ombra più cupa*.—But observe, if we wish to express the same by the other pronouns, we must pay attention to the substantives gender and number, saying of one picture alone, *dategli un'ombra*, &c. since *quadro* is masculine. But if the subject of the painting were a house, and we wished particularly to allude to it, it would be more accurate to say, *datele un'ombra*, &c. since *casa* is feminine in Italian. Yet to say, even in similar cases, *dategli*, or *datele*, could not be an error, as it was observed above, in *note (g)*, p. 89.—Thus, if there were more than one picture, or several objects painted on the same piece of canvass, it would be better to say, *date loro*, whether they represented things of the mas-

XII. LE.

34. IT IS PREFIXED THUS :

* LE MI.

To her myself. Ex. *Raccomandalemi, e fatti con Dio*, Recommend myself to her, and God speed you.

* LE TI.

To her thyself. Ex. *Non cacciár la fortuna, falleti incóntro*, Do not reject fortune, go thyself to her.

* LE SI.

Them for himself. Ex. *Così fatte cose ciascun convien, che le si procacci*, Such things every one must procure them for himself.

* LE CI.

See exemplification and remark at CI. III. pronoun.

* LE NE.

To her of it. Ex. *Dopo molte confermazioni fattelene dal Zeppa*, After many proofs alleged to her by Zeppa in confirmation of it.

* GLIEL

OR

GLIELO

GLIELA

GLIELI

GLIELE

GLIENE

See under at GLIE, XII. pronoun.

* LE VI.

Them to you. Ex. *Come io le vi porgo*, As I present them to you.

* LE VI SI.

For her there us. Ex. *Faccialevisi un letto tale, quale egli vi cape*, Come, let us make there such a bed for her as the place

XII. LE.

may contain. DECAMERONE, G. 5. n. 4.

Observe, however, that *SI* answers here to *ON* of the French, which the English would translate *us*, and the particle *VI*, in the same quotation, is in its adverbial signification of *there, thither, &c.*

* LE SEN

OR

* LE SE NE

* LE TEN

OR

* LE TE NE

* LE MEN

OR

* LE ME NE

* LE CEN

OR

* LE CE NE

* LE VEN

OR

* LE VE NE

See the above five pairs of combinations established at NE, XVI. pronoun, upon those rules of analogy explained in Preliminary Observation V.

35. IT IS SUBJOINED THUS :

ME LE.

For me them. Ex. *Niuno conóseo, che far me le possa avér se non voi*, I know nobody that can procure them for me but you.

TE LE.

To thee them. Ex. *Mi piáce di raccontártele*, I like to relate them to thee.

SE LE.

Himself them. Ex. *La persona le racconterà, credéndosele aver veramente fatte*, The person

culine or of the feminine gender : but when of the masculine we might also say, in a familiar way, *dategli*, instead of *date loro*, particularly as the former is universally used in Tuscany.—See the same note (g), p. 89, and note (n), at LORO, XII. pron.

XII. LE.

will relate *them*, thinking to have really done *them himself*.

* NE LE.

Of it to her. Ex. *Corsa ad un alloro ne le fece una ghirlanda*, Running to a laurel, she made her a garland out of it.

☞ Observe here, as in very frequent instances, the personal pronoun in English is without a preposition by ellipsis, as *her*, instead of *to her*, or *for her*. In such cases the English personal pronouns may be looked upon as conjunctive. See VEN at VE, VIII. pronoun.

CE LE.

See exemplification and remark at CE, IV. pronoun.

VE LE.

To you them. Ex. *Caro vi sarébbe, che io ve le rendessi*, It would be acceptable to you, that I should return *them* to you.

CI SE LE.

See this combination at CI, III. pronoun.

SE NE LE.

See this combination at SE, XV. pronoun.

GLIELE.

See this combination at GLIE, XIII. pronoun.

VI SE LE.

See this combination at VI, VII. pronoun.

ME NE LE

CE NE LE

TE NE LE

VE NE LE

☞ See the above four combinations at their initials, *me*, *ce*,

XII. LE. XIII. GLIE.

te, *ve*, where they are established on those principles of analogy explained at Preliminary Observation V.

36. OBSERVATIONS upon GLIE, XIII. pronoun, and its connectives, LO, LA, LI, LE, and NE.

1. Custom, and the delicacy of the Italian language not allowing to join these four pronouns, GLI, LO, LA, and LE together, néither two by two, nor otherwise; and, on the other hand, their various meanings, above enumerated, coming often together in the same sentence, the two following expedients have been resorted to, in order to render their union practicable and harmonious.

2. Boccace, and the best writers, have added an E to GLI, and made GLIE, to which having joined LE, the compound pronoun GLIELE was formed, which they constantly employed indeclinable, to express the various meanings that the following combinations of pronouns would have, if custom allowed them, viz. *gli-lo*, *gli-la*, *gli-li*, *gli-le*, or *le-lo*, *le-la*, *le-li*, *le-le*; but only in those cases in which that *gli* or *le* placed the first has a singular signification (*i), and the other placed after a plural one. See above the explanation of all these pronouns.

3. According to this principle, the compound pronoun GLIELE

(*i) Although it has been observed at p. 89, n. 26, and note (g), that *gli* may have, in the familiar style, the signification of *to them* masculine plural; yet, when changed into *glie*, and combined with its analogous, *lo*, *la*, *li*, *le*, or *ne*, it should never be used in that sense; since out of nine examples quoted in the *Vocabolario* to support that signification, only one exhibits *gli* accompanied with *li*, and that one must be looked upon as obsolete, not being written *glieli*, or *gliele*, but *gli*li, quite unwarrantable according to modern use.

XIII. GLIE.

has, in *Boccace* and others, all these meanings, *to him it*, or *him*, *to him it*, or *her*, *to him them*, masculine or feminine; also *to her it*, or *him*, *to her it*, or *her*, and *to her them*, masculine and feminine. Also, instead of *to*, any other of those prepositions may be substituted which were given above to the singular meanings of *gli* or *li*.

4. Other authors, especially the moderns, have preserved *GLIE* indeclinable, to express either *to him*, or *to her*, but they have joined to it either *LO*, *LA*, *LI*, or *LE*, according to the things or persons alluded to being singular or plural, masculine or feminine. See, therefore, all the meanings of *LO* and *LA*, and all the plural meanings of *LI* and *LE*.

5. In the subsequent exemplification I have followed the example of *Cinonio*, and have made use of the same quotations from *Boccaccio*, varying his indeclinable compound pronoun *GLIELE*, as above mentioned at n. 4, since this is the custom now prevailing in Tuscany; inasmuch that we could not use *GLIELE* indeclinable, as mentioned at n. 3. in any familiar or colloquial style.

6. We find also *GLIENE* compound of the same *GLIE* and *NE*. In which case observe, 1. That *GLIE* seldom means *to her*; for, as we have seen above, it is very elegant to say *le ne*, (see at *LE*, XII. pronoun). 2. That sometimes *GLIE* expresses *them*, accusative plural; but, in elegant style, we find *Loro ne*, &c. 3. That *ne* joined to *ghe* may, in all instances, have all the significations attributed to it when alone, (see under at *NE*, XVI. pronoun). 4. That sometimes we

XIII. GLIE.

find *GLI NE* in two words; but then *gli* means only *them*, accusative plural, as by the example at *GLI* or *LI*, X. pronoun.

7. Having pointed out, in the preceding observations, all the significations of the pronouns joined to *Glíe*, or given references where they are to be found, no other signification will be assigned to the following enumeration of their combinations with *glie*, but that which is contained in the annexed example, as it has been practised throughout this Lecture.

37. XIII. GLIE.

To him, to her, to it, &c. in him, &c. for him, &c. with him, &c. with himself, &c.—ALSO themselves. See above, *Observation 6th* and *(*)*, at p. 96.

38. IT IS ONLY PREFIXED THUS :

* GLIEL
OR
GLIELO }

For him him. Ex. *Rese grázíe al compáre, che glielo avéa guaríto*, He returned thanks to his friend who had cured him for him.

It is possible to find this combination of pronouns written *gliel* before consonants; but *Boccace* wrote it always without contraction, as *Della Crusca* and the best MSS. prove; although *Alunno* makes him often the author of it.—Except in poetry, I would never advise to write it contracted in any case whatever.

GLIELA.

Off him it. Ex. *Il condannò nella testa, e gliela fece tagliáre*, He condemned him to lose his head, and caused it to be cut off him.

XIII. GLIE.

* GLIE L'.

It is sometimes written thus instead of *glielo*, or *gliela*, before vowels. See examples above.—Not to be adopted except in poetry.

GLIELI.


To him them. Ex. *Portò i falconi al soldano, e glieli presentò*, He brought the hawks to the sultan, and presented them to him.

GLIELE.

For him them. Ex. *Se spacciâr volle le cose sue, gliele convène gettâr via*, If he wished to sell his goods, it was necessary for him to throw them away almost for nothing.—See above *Observation*, n. 2.

GLIENE.

In him for him; them from hence. Ex. *Vedendo l'uomo la semplicità del fanciullo, gliene venne pietà*, The man seeing the simplicity of the child, pity was awakened in him for him. *Amen-dûni gli fece pigliare a tre suoi servitóri, e ad un suo castello legâti menârgliene*, He caused them both to be taken by three of his servants, and to be conducted both of them from hence to one of his castles.

 See above *Observations* on GLIE, particularly n. 6, and its significations.

* GLIEN

* GLIEN'

* GLIE N' }

These contracted forms of *gliene* might be found, the first before consonants, and the other two before vowels: but the Academicians *Della Crusca* do not countenance any of them, not even the last, which analogy seems to introduce more plausibly than any of the others; for

XIII. GLIE.

they write this beautiful line of Petrarch, from *Canzone* 8, thus, *Cercan dî e notte pur chi gliene appághi*, My eyes seek night and day her who can indulge them in it! (that is, in shedding tears).

39. VERY IMPORTANT.

Additional Observation upon GLIE.

It is both inharmonious and ungrammatical to put either before or after *gliene*, or any other of the combinations of *glie*, any conjunctive pronoun whatever.—Thus ALBERGATI was wrong in his *Novella della Beneficenza*, where he said, *Rodrigo arrestatosi in luógo, ore molte se gliene appresentano*, Rodrigo having stopped in a spot where many streets presented themselves to him from thence.—He ought to have said, *gli se ne appresentano*, or, with more elegance, *se ne li appresentano*. See these two combinations at GLI or LI, X. pronoun.—But large volumes of just criticism might be written against a few pages, not only of *Albergati*, who humbly joins to this name the other diminutive one of *Capacelli*, but also against those of other modern writers, who terminate their names in the augmentative syllables, OTTI and ONI, such as *Cesarotti*, *Algarotti*, *Frugoni*, *Fabbroni*, whose merit in point of style is a very diminutive one indeed; and, if they have acquired fame, they owe it to other eminent qualifications: for, as to the encomiums bestowed by their countrymen upon the beauties of their style, they must be solely attributed to this celebrated adage, *Beati monoculi in terra cacorum*! See my *Essay on the present decline of Tuscan*

XIV. SI.

literature, acknowledged by COUNT ALFIERI: prefixed to the SUPPLEMENT to this Work.

40. OBSERVATIONS upon SI, XIV. Pronoun.

1. *Cinonio* gives under this article several examples of the various combinations of this particle with others, in which *SI* is employed as an affirmative adverb, or as an affirmative expletive: as, *E sì non sei ogginiùti fanciulla*, And, indeed, you are not now-a-days such a child: and, *se ti piace, sì ti piacerà*; *se non, sì te ne sta*, If it pleases thee, so may it be; and if it does not, so may you go without it. In such cases, this particle having not the smallest shade of pronominal signification, does not come within the scope of this Lecture.

2. The Academicians *Della Crusca*, and the best writers, have judiciously distinguished these two different significations of the particle *si*, by marking the affirmative with a grave accent thus, *sì*.

3. We shall therefore omit all those combinations given by *Cinonio*, which could not take place when *si* has a pronominal meaning.

41. XIV. SI.

Himself, of himself, to himself, from himself, on himself, over himself, about himself, off himself, by himself, with himself, in himself, for himself, &c. herself, of herself, to herself, &c. itself, of itself, to itself, &c. themselves, of themselves, to themselves, &c. one another, of one another, to one another, &c. each other, of each other, to each other, &c.—Also impersonally used as the French particle *ON*, and trans-

XIV. SI.

lated in the English, by either we, people, one, they, you, it, man, or the like.

Among all the quotations of *Cinonio* produced to prove that this pronoun may precede others, there is only one out of the *Fiammetta*, of *Boccace*, in which *SI* stands before *MI*, and has a pronominal signification. The Academicians, however, who were so scrupulous in ascertaining the true readings of the classics, have quoted this example of *Cinonio*, at *SI*, pronoun; but have read *mi si*, and not *si mi*: nor have they admitted that *SI*, as pronoun, could ever precede any other: but only when expletive affirmative, as exemplified above. See *Observation*, n. 1.—It remains, therefore, more than certain, that *SI*, pronoun, CANNOT PRECEDE ANY OTHER PRONOMINAL PARTICLE; and that

42. IT IS ONLY SUBJOINED THUS:

MI SI.

To me itself. Ex. *Ma me abbàglia il bel, che mi si mostra intórno*, But that beauty dazzles me, which shows itself around me. Observe *to me* cannot be well introduced here in English.

TI SI.

Thee itself. Ex. *Mirando il ciel, che ti si volge intórno*, Looking at the welkin, which turns itself about thee.

CI SI.

To us itself. Ex. *Qual fuoco acceso ci si fe l'áere*, The air showed itself to us like a kindled fire.

VI SI.

To you itself. Ex. *Voi per ogni fuscèllo di pàglia, che vi si volge tra' pièdi, bestemmiate tutta*

XIV. SI.

la corte di paradiso, Ye who utter blasphemies against all the celestial choirs for every straw, which turns *itself* about *your* feet.—Observe *your* instead of *to you*, and read above at *me gli*, and *la si*; which see at GLI, X. pronoun, and LA, XI. pronoun.


* IL SI }
or
* LO SI }
IL VI }
or
CI SI }
or
LO VI }
or
CI SI }

Him himself; it themselves.
Ex. *Quasi come se davanti il si vedesse*, As if he saw *him* before himself. *Io debbo credere, che essi il corpo di Scannadio non vogliono per doverlosi tenere* in braccio, I must believe that they are not desirous of having the dead body of Scannadio to hold it in *their own* arms.—Observe *their own* for *themselves*, for reasons hinted above at *vi si*.

* GLI SI }
or
* LI SI }
GLI VI }
or
CI SI }
or
LI VI }
or
CI SI }

XIV. SI.

To it one (*impersonally*). Ex. *Se paradiso si potesse in terra fare non sapévano che altra forma gli si potesse dare*, If a paradise could be made upon earth, they did not know what other form *one* could give to it.

 Cinonio here properly observes, that there are many examples of this combination, in which *gli* has the signification of accusative plural; and that those who think that, in the plural, we should say *se gli*, and not *gli si* (*k*), are thoroughly deceived.—I have only to add, that when *gli* has a singular meaning, the combination is either of the familiar or of the elevated style; but, in the plural signification, it becomes only fit for poetry or elegant prose; as, *Ella que caviuoli teneramente prese ed al petto gli si puose*, She kindly took up those favns and put *them* to her breast.

* LA SI.
LA VI }
or
CI SI }

Her to himself. Ex. *Egli la sposò, e a casa la si menò*, He married her, and brought *her* to his own house.

* LE SI.
LE VI }
or
CI SI }

To her himself. Ex. *Perchè fáttolesi più presso con lei entrò*

(*k*) Both Romans and Tuscans use *gli si* with reference to the feminine, as to the particle *gli*; while, rigorously speaking, we ought to say *te si*.—And they also say *gli si*, with reference to the masculine plural, as to *gli*, in any oblique case besides the accusative, instead of saying *loro si*, which would have been more accurate; but neither the one nor the other of these expressions can be considered as errors, particularly in the familiar style, as we observed above, note (*g*), p. 20. Yet their custom of saying *gli si*, when *gli* refers to the feminine plural, (instead of *te si*, if *te* be accusative, or *loro si*, if any other case,) is utterly unwarrantable, and a gross solecism. See the pronoun *loro* XVII, and its note (*n*).

xv. SE.

in parole, He, therefore, having drawn *himself* nearer to *her*, began to enter into conversation with her. The particles *vi* and *ci*, interposed between *il* and *si*, *lo* and *si*, &c. are adverbs implying *there* or *thither*, answering to *y* of the French.

43. xv. SE.

When conjunctive pronoun *it* has the same signification as *SI*, which see above; but if used alone, it becomes personal; and, as conjunctive,

44. IT IS *only* PREFIXED THUS :

* SEL (I)
or
SE LO }

To himself him : to herself it. Ex. *Il re sel fece chiamare*, The king ordered *him* to be called to *himself*. *Appressatoselo alla bocca, il baciò*, Having put it to *her* mouth she kissed *it*—Observe to *her* instead of to *herself*, for reasons frequently stated above.

SE GLI
or
SE LI }

Himself them. Ex. *Comperati à capponi se gli mangiò*, Having bought the capons, he eat *them* *himself*.

SE LA.

From himself her. Ex. *Così se la tolse davanti*, Thus he got *her* removed from *himself*, (that is, got rid of *her*).

SE LE.

To himself them. Ex. *Più volte reiterar se le fece*, Many

xv. SE.


times he made *them* be repeated to *himself*.

* SEN
or
SE NE }

Himself from thence. Ex. *Curado andato sene più non tornòvi*, Curado betook *himself* away from *thence*, and returned there no more.

* SE NEL
or
SE NE LO }

Himself, *ne* (expletive) it. Ex. *Ella se nel portò sott'erra, e 'n cielo*, She (death) carried *it* (Laura's face) away *herself* under ground, and up to heaven.

 The above line of the 272 sonnet of *Petrarca*, is thus read by the learned librarian of the MEDICEAN LIBRARY at Florence, on the authority of many and invaluable MSS. (see his edition of *Petrarca*, Florence, 1748, Svo.) We are therefore authorized to enumerate *se nel*, or its synonymous *se ne lo*, among the grammatical combinations of the conjunctive pronouns; although not noticed by *Cinonio*. See *il se ne* at NE, XVI. pronoun.


* SE NE GLI
or
SE NE LI }

We (*impersonally*) of them to him; himself, them, thence, Ex. *Quante cose gli si promettono tutto il dì, che non se ne gli attiene niuna*, G. 3. n. 1. How many things do we promise to *him* every day, or else *all the day long*,

(1) The Academicians *Delli Crusca* do not approve of *se 'l*, thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the *Observations* prefixed to the pronouns of the third person, and note (*f*) *ibid.*


XV. SE.

of which we do not keep to him even one of them. *Ed a pie del pesco grosso trovati i due Capponi e 'l víno, el' uova a casa se ne gli portò*, G. 7. n. 1. And having found by the great peach tree the two capons, wine, and eggs, he carried them himself thence to his own house.

 The above being genuine passages out of the *Decamerone* of Boccaccio; this combination, although not inserted by Cinonio, becomes quite elegant and grammatical.

SE NE LA.


Himself from thence home. Ex. *Da capo sposò la giovâne, e con gran festa se ne la menò a casa*, He repeated the ceremony of his marriage with the young woman, and he took her himself from thence home.

 This combination, not being registered by Cinonio, must be admitted for the same reason as the above, the example being genuine from G. 5. n. 4, of the same work.

SE NE LE.

Themselves from thence them. Ex. *Cimón e Lisímaca pervenuti nella sala dove le nuóve spose con molte altre donne già a távola érano per mangiare assettate ordinatamente, fáttsi innánzi, e gitáte le tavóle in terra, ciascún prese la sua, ed alla nave se ne le menáro di presénte*, Cymon and Lysimachus being arrived in the saloon, where the new brides, with many other ladies, were already regularly seated to dine, having advanced and thrown the tables to the ground, each took his own lady, and they brought them themselves immediately from thence to the ship which was ready.

XVI. NE.

 Analogy fully entitles us to admit of this combination, after having found the three preceding ones in the classics: And if Cymon and Lysimachus, in G. 5. n. 1. had not given their ladies to carry to their friends, but had taken them themselves to the ship, Boccaccio would never have expressed himself otherwise, than we read in the above passage, altered by me to suit this exemplification. See note * p. 75, at the *Preliminary Observations* to this Lecture.

45. OBSERVATIONS upon NE.

XVI. Pronoun.

1. When NE stands after another of these pronominal particles *me, te, se, ce, ve*, they are sometimes found written in one word, thus, *men, ten, sen, cen, ven*, instead of *me ne, te ne, se ne, ce ne, ve ne*, and it is obvious that their meaning must be respectively the same, but their use is as follows.

2. *Men, ten, cen, sen, ven*, are only thus written before verbs commencing by consonants, *S impure* excepted, and they are used in the sublime or poetical style only, as the asterisks will show in the following exemplification.

3. *Me ne, te ne, se ne, ce ne, ve ne*, are used before verbs commencing with any of the consonants, both in the familiar and the elevated style; but when *S impure* follows, they can in no instance be written otherwise.

4. Before verbs commencing by a vowel, the same pronouns may be written as above at n. 3. or contracted with an apostrophe, and in two words, thus: *me n',*


xvi. NE.

te n', se n', ce n', ve n'. See the important remark after the signification of NE.

5. Sometimes NE, as a particle, expresses a conjunction negative, without the least shade of pronominal signification; it is then written with a grave accent, thus, *nè*, and does not belong to this Lecture.

46. xvi. NE.

Some, of some, to some, from some, on some, over some, about some, off some, by some, with some, in some, for some, &c. of him, to him, from him, &c. of her, to her, from her, &c. of it, to it, from it, &c. of them, to them, &c. *both for the inanimate and the animate objects.*—Also an adverbial pronoun, as, hence, thence, off, from that place, from those places, &c.—Also an *expletive*, or emphatical meaning, as EN in the French verb *s'en aller*.

 The poets, and elegant prose writers, have given to NE all the meanings of the pronoun CI, III. pronoun, which see; and have arranged it with other pronouns, sometimes like CI, and sometimes like CE IV. pronoun, as will appear from the following exemplification, which will exhibit NE sometimes in this sense, and sometimes in some of the significations attributed to it above.

47. IT IS PREFIXED THUS :

* NEL (*n*) }
or
NE LO }

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Hence it; thence him. Ex. *Quel forzière vòglio che sia vostro, acciocchè nelle vostre contrade nel possiate portàre*, I am willing that the chest be yours, that you may carry it hence into your own country. *Tu dovèvi mandárnelo come facèsti*, You ought to have sent him thence away as you did.

* NE GLI }
or
* NE LI }

Some to him. Ex. *Il Canigiàno avèdonegli alquanti prestàti*, &c. Canigiano having lent some to him, &c.

NE LA.

Thence her. Ex. *Alla sua casa ne la pòrtarono*, They brought her thence to her own house.

* NE LE.

Of it to her. Ex. *Ella pregò Chichibbio che ne le desse una còscia*, She intreated Chichibbio to give her a leg of it.

48. IT IS SUBJOINED THUS :

* IL NE.

Him from hence. Ex. *Io ti consiglierò, che tu il ne cacciassi fuori*, I would advise you to turn him out from hence.

* LO NE.

Him thence. Ex. *La Contessa cortesemente lo ne rimandò in suo paese*, The Countess kindly remanded him thence to his own country.

* LA NE.

Her thence. Ex. *La donna ad una lor possessione la ne mandò*, The woman sent her from thence to one of their own estates.

(m) The Academicians *Della Crusca* do not approve of *ne'l* thus written by some before a consonant, as appears from their own orthography in the *Vocabolario*. See the *Observations* prefixed to the pronouns of the *third person*, and note (f) *ibid*.

XVI. NE.

* GLI NE }
 or
 * LI NE }

See an example of this combination and its remark at GLI or LI, X. pronoun. See also *Observation* n. 6. at GLIE, XIII. pronoun.

GLIENE }
 GLIEN }
 GLIEN' }
 or
 GLIE N' }

See these combinations with remarks at GLIE, XIII. pronoun.

* LE NE.

Them from thence. *Io vóglío andáre al bosco e, fárlene venire*, I will go to the wood, and get them here from thence.

* MEN }
 or
 ME NE }

Myself of it. Ex. *Ancór non me ne pento*, I don't yet repent myself of it.

☞ Observe here *myself* quite superfluous in English, this being one of the many verbs met with in many of the foregoing examples, which is reciprocal in Italian, and not in English. See, on this subject, the VI. *Preliminary Observation* of this Lecture.

* TEN }
 or
 TENE }

To thee over them. Ex. *Dio vittoria te ne prométte*, God promise to thee a victory over them.

* SEN }
 or
 SE NE }

Themselves from hence. Ex. *La gente se ne va*, The people take themselves from hence.

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* CEN }
 or
 CE NE }

Ourselves off. Ex. *Andiámocene subitáménte*, Let us take ourselves off directly.

* VEN }
 or
 VE NE }

Yourselves from hence. Ex. *Voi ve ne potéte scendére in cantína*, You may take yourselves from hence into the cellar.

* MI TEN }
 or
 * MI TE NE }

See this combination at MI, I. pronoun.

* SI TEN }
 or
 SI TE NE }
 * CI TEN }
 or
 CI TE NE }
 * VI TEN }
 or
 VI TE NE }


☞ These combinations may be considered as *grammatical*, since the preceding one, *mi te ne*, once found in the classics, we are fully entitled to admit of these on those scrupulous rules of analogy explained above, *Preliminary Observation* V.

* MI VEN }
 or
 MI VE NE }


Myself with you of it. Ex. *Sicuraménte gli díte, ch' io sia stata quélle, che quísto vi ábbia detto, e siamivene dolúta*, You may freely tell him that it was I who told you so, and that I have myself complained with you of it.

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* TI VEN }
 OR }
 TI VE NE }
 * SI VEN }
 OR }
 SI VE NE }
 * CI VEN }
 OR }
 CI VE NE }


 The same rules of analogy explained at Preliminary Observation V. entitle us to admit of these three combinations, the preceding one *mi re ne*, being instanced and exemplified from *Boccace*.

* MI CEN }
 OR }
 MI CE NE }
 * TI CEN }
 OR }
 TI CE NE }
 * SI CEN }
 OR }
 SI CE NE }
 * VI SEN }
 OR }
 VI SE NE }

 These four pairs of combinations are no less analogous to *mi re ne*, than the three foregoing ones; they are, therefore, to be looked upon as *grammatical* on the rules of analogy explained in the said Preliminary Observation V.

* TI MEN }
 OR }
 TI ME NE }
 * SI MEN }
 OR }
 SI ME NE }
 * VI MEN }
 OR }
 VI ME NE }
 * CI MEN }
 OR }
 CI ME NE }

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 For the same reason alleged just above, these combinations are to be looked upon as *grammatical*, being no less analogous to *mi re ne* than any of the preceding ones.

* MI SEN }
 OR }
 ME SE NE }


To me there (*impersonally*) of them. *Io ti farò conóscere la qualità delle case degl' Iddi, delle quali niuna parte mi se ne occulta*, I shall show you what the abodes of the gods are, for *there* is no part of them that remains occult to me.

* CI SEN }
 OR }
 CI SE NE }

See this combination at CI, III. pronoun

* TI SEN }
 OR }
 TI SE NE }

To thee it (*impersonally*) for it. Ex. *E a te ne farémo aneóra quell' onóre, che ti se ne conviène*, And we shall likewise pay to thee that honour for it, that becomes thee.—Observe thee instead of to thee, by ellipsis, as observed at *ne le* in LE, XII.

 There being no doubt of the above combination being perfectly analogical, from so many similar to be found in the classics; and, from all the observations made above, I have exemplified it by a slight alteration of a passage in G 8. n. 9. of the *Decameron*, which runs in the original as in the next combination. But if *Bruto* and *Buffalmacco* had not been over civil to the Doctor on account of the good treats they were regaled with by him, they would have

xvi. NE.

addressed him with *thou*, being the most usual among such comrades as they were, and Boccace would then have expressed himself exactly as above. See *Preliminary Observation V.*

* VI SEN

OR

VI SE NE

To you it (*impersonally*) for it. Ex. *Ed a voi ne farémo ancora quell' onóre, che vi se ne conviène*, And we shall likewise pay to you that honour for it as it becomes you.—Observe you for to you. See above at *ne le* in LE, XIII. pronoun.

* IL SEN


* LO SEN

OR

* IL SE NE

* LO SE NE

It himself, *ne* (expletive). Ex. *Ella il se ne portò sottéra e 'n ciólo*, She (death) carried it (Laura's face) herself away under ground, and up to heaven.

 The Academicians *Della Crusca* at NE, § 6. reading, as above, this line from the 272 Sonnet of Petrarch, it may serve to illustrate this combination. For whether Petrarch said *il se ne*, or *senel*, (see this combination at SE, XV. pronoun) as in many MSS. it remains always certain, that both these combinations must have been in use with the poets of his time, particularly as they would be very elegant even now.—As to *lo se ne*, it is perfectly synonymous with *il se ne*, and the following combination instanced in the classics, fully establishes its use by analogy.

* LA SEN

OR

LA SE NE

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Her himself from thence. Ex. *Prese Ansíona figliuóla del detto Re Laumedóne, e menólasene in Grécia*. He took Ansiona, daughter of the said King Laumedone, and took her himself from thence into Greece.

* GLI SEN

* LI SEN

OR


* GLI SE NE

* LI SE NE

* LE SEN

OR

LE SE NE

 These combinations are no less admissible than the foregoing *il se ne*, *la se ne*, found in authors, being of a very uniform composition; since the particles *li* or *gli*, *le*, *il* or *lo*, and *la*, are perfectly analogous both in sound and signification; no other difference subsisting between them than that of gender and number. See *Preliminary Observation V.*

* IL TEN

* LO TEN

OR

* IL TE NE

* LO TE NE

* LA TEN

OR

* LA TE NE

* GLI TEN

* LI TEN

OR

* GLI TE NE

* LI TE NE

* LE TEN

OR

LE TE NE

* IL VEN

* LO VEN


OR

* IL VE NE

* LO VE NE

xvi. NE.

* LA VEN	}
OR	
LA VE NE	}
* GLI VEN	
* LI VEN	}
OR	
* GLI VE NE	}
* LI VE NE	
* LE VEN	}
OR	
* LE VE NE	}
* IL CEN	}
* LO CEN	
OR	}
* LI CE NE	
* LO CE NE	}
* LA CEN	
OR	}
LA CE NE	
* GLI CEN	}
* LI CEN	
OR	}
* GLI CE NE	
* LI CE NE	}
* LE CEN	
OR	}
LE CE NE	
* IL MEN	}
* LO MEN	
OR	}
* IL ME NE	
* LO ME NE	}
* LA MEN	
OR	}
LA ME NE	
* GLI MEN	}
* LI MEN	
OR	}
* GLI ME NE	
* LI ME NE	}
* LE MEN	
OR	}
LE ME NE	

 All the above combina-

xvi. NE.

tions must be admitted as *grammatical*, although neither *Cinonio* nor myself ever had the good fortune to meet with any of them in the classics. But *il se ne*, and *la se ne*, once found in good authors (see them above), all these become no less admissible than any of the foregoing, on those too often quoted principles of analogy explained at *Preliminary Observation V.* to which the Author of this Lecture begs leave to refer once more his most diligent and critical readers.

THIRD PERSON PLURAL.

49. X. *GLI*, or *LI*. XII. *LE*.

The plural significations of these pronouns are very common, and many instances have been given in the examples above, where we have fully explained each of them respectively in the order of their Roman figures. But, to know with what restrictions they express the plural, see in particular *Observation*, n. 2. at *GLI* or *LI*, X. pronoun.

30. XIII. *GLIE*.

This pronoun very seldom represents the plural number, and only when followed by *NE*. See the *Observations* premised to its examples, and particularly the 6th.

51. III. *ci*. VI. *ce*.

VII. *vi*. VIII. *ve*.

These pronouns may allude to the plural number in their *adverbial signification*. I might here forbear giving any example, that of my own, in *note (i)*, at *IE*, XII. pronoun, being sufficient to prove a signification so very com-

THIRD PERSON PLURAL.

mon, and in universal use even at present; but *Cinonio* furnishing a classical one, and having myself found another, I shall give them both here for a better illustration of these particles. *Cinonio* quotes the *Fiammetta* of *Boccaccio* as follows: *Queste parole, o somiglianti, non una volta ma molte, e senza rispondervi alcuna cosa ascoltái io con grave ánimo, I heard these or the like expressions not once, but many times with a sore heart, and without answering to them at all. In the beautiful description of the gardens, at the beginning of G. 3. of the Decamerone, we read as follows. Le látora delle quáli vie tutte di rosái biáncchi, e vermígli, e di gelsomíni erano quási chiúse, per le quáli cose non chela mattína, ma qualóra il sole era piú alto, sotto odorífera, e dilettevole ombra, senza esser tocco da quéllo, vi sí potéva per tutto andáre, The sides of those walks were nearly stopped with white and red rose-bushes and jessamines; so that, not only in the morning, but even when the sun was very high, one might walk every where through them, under a delicious and sweet-scented shade, without being scorched by it.—See above the significations and combinations*

XVII. LORO.

of these particles as the Roman figures direct; but particularly at CI, III. pronoun.

52. XIV. SI. XV. SE.

The plural significations of these are as common as the singular ones. See their combinations and examples above where their Roman figures direct.

53. XVI. NE.


We have observed, speaking of the conjunctive pronouns, *first person plural*, that this particle is, by poets and elegant writers, used instead of *ci* or *ce*, and then it means *us*, *to us*, &c. as these do. — But even when its significations allude to the *third person* it is frequently plural, as we have seen in its numerous examples given above. — In its *adverbial* significations it is also occasionally plural, and extremely common in conversation. We would say, for instance, *Lasciáte una volta colésti campi, e venítevene alla città*, Leave once for ever those fields, and come from thence (that is, from those fields), to town.

54. XVII. LORO (n).

To them, in them, with them, by them, from them, &c.

(n) It is a universal custom in Tuscany, and other parts of Italy, to use the pronoun *li*, or *gli*, and *glie*, for *loro*, in the signification of *to them*, dative plural of both genders; or of *to her*, instead of *le*. Such a custom is utterly wrong as to the particle *glie*, as we have observed above, p. 96, note (*i); but as to the other, *li*, or *gli*, it may be certainly permitted in the signification either of *to her*, or *to them*, masculine plural only, at least in familiar style, as it has been observed at p. 89, note (g), and p. 100, note (k); the instances of such a use being both venerable and numerous in the classics, as we have shewn. Thus, this phrase, *Io gli dissi così* may mean, I said so to him, or to them, if alluding to gentlemen; and even to her, if alluding to a lady. Yet this one, *Io glielo raccontai*, can only mean, I related it to him, according to what has been obser-

XVII. LORO.

 This is the only conjunctive pronoun that has no other signification but that of the *third person plural*. Many would exclude it from the class of the conjunctive; but, in doing so, we could not find a conjunctive pronoun, that could express most of the oblique cases, and particularly the *dative* to the plural number, especially for animate beings, of which we distinguish the sex, or for real persons. For as to inanimate things, we have seen just now that *ri*, *ci*, and *ne*, might answer that purpose.

This is not, however, the true reason why we should admit *LORO* as conjunctive in many cases. We should admit it, because, when maintained such, it has all the most important properties of the conjunctive pronouns, which are, 1. To stand close to the verb, either before or after. 2. To be found without any preposition to those cases, in which the personal pronouns have some, as we see from the following examples taken from *Boccaccio*, of which we might easily furnish the centuple number. *Ed ho sentito, ed udito più volte, se pure alcúne (persóne) ce ne sono quégli cotáti senza fare distinzióne alcúna dalle cose onúste a quélle, che onúste non sono, solo che l'appetito le chéggia, e soli ed accompagnáti, e di di e di notte quélle fare, che più di dubítto LOR pórgono*, And I have found and heard many

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times, that those persons, if any now, are left, without any discrimination between what is honest and what is not, both alone, and accompanied, are doing those things which afford a greater pleasure *TO THEM*, whenever their desires prompt them so to do. *Con consentíméto concórde tutte dissero, che essi fosser chiamáti, e LOR si dicésse la loro intenzióne*, With unanimous consent the ladies all said, that they should be called, and their intencion communicated *TO THEM*. — *Sempre co' póveri di Dio quéllo, che ho guadagnáto, ho partíto per mézzo, tu miá metà converténdo ne' míi bisógni, l'altra metà dando LORO*, I have always divided with the poor of God whatever I have earned, one half applying it to my own wants, and giving the other half *TO THEM*. *Dicéndo niúna altra medecína éssere contro le pestilénze miglióre, nè così buóna, come il fuggíre LORO duránti*, Saying that there was no better remedy, nor even any as good against the contagious diseases, than flying *FROM THEM*. *Fátligli chiamáre amendáni, fece LOR vedére, che la bocca putíra LORO*, Having caused them both to be called, she made it appear *TO THEM*, that *THEIR* mouth had an unpleasant smell. — Observe that the English idiom, as it has been often observed above, frequently changes the pronouns *to them*, *to him*, *to her*, &c. into the

red at note (*) p. 96. Nevertheless, it is certain that, in elevated style, *loro* should be preferred — The same may be said of *gli*, or *li*, used instead of *le*, in the same sense of *to her*. See the same note (g), p. 89, also note (r), p. 56.

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possessive *their, his, her, &c.* as in this last instance.—Any one may easily collect, from the above examples, that *LORO* is there in the full force of a conjunctive pronoun.

A peculiarity of this pronoun, which is exclusively its own, and not common to any of the other conjunctive pronominal particles, is, as was observed in the preceding Lecture, p. 64. n. 8. that it never joins in one word with the verb, nor with any of the other pronominal particles, as these do in those cases mentioned in the same Lecture, p. 66. n. 19. Nay, it seldom keeps on the same side of the verb, when there is in the same sentence some of these pronouns, as was hinted at the same p. 64; but the following genuine passages from *Boccace*, will prove these points far better than my own observations. *Che più? caccinmi via quèsti cotàli, qualóra io NE domàndo LORO*, What more? Let such men turn me away whenever I ask *THEM* some (meaning bread). *Essi méntono, per-*

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ciocchè mai io non LA vende' LORO, They are wrong, for I never sold *IT* to *THEM*. Where we see, that while *ne* and *le* stand before the verb, *loro* is after; which would never be the case with any other conjunctive particles.

But this peculiarity is not a proof of its *not* being a *conjunctive* pronoun, since what occasions it, is rather that *LORO* is a dissyllable, and all other conjunctive pronouns are monosyllables.

Observe also that several of the above examples, and an infinity of others, prove how mistaken *Veneroni* and other grammarians have been, who have maintained that *LORO* follows always the verb, when conjunctive.

LORO not associating, as we have said, with any other conjunctive particle, and often not keeping on the same side of the verb, when there are some in the same sentence, it remains impossible to subjoin here its combinations, and for this very reason *CINONIO* could not give any.

LECTURE XIII.

On the Possessive Pronouns.

1. ¶ These pronouns, besides alluding to the person who possesses the object in question, contain also the meaning of *possession* itself, and are therefore called *Possessive*. They are as follows.

Gender and number of the things possessed.

Person and number of the Possessors.	Sing.	Gender and number of the things possessed.			
		Masc. Sing.	Fem. Sing.	Masc. Plur.	Fem. Plur.
1. Per.		<i>Mio</i> , my or mine*	<i>Mia</i>	<i>Mièi</i>	<i>Mie</i>
2. —		<i>Tuo</i> , thy or thine	<i>Tua</i>	<i>Tuòi</i>	<i>Tue</i>
3. —		<i>Suo</i> , or <i>Proprio</i>	<i>Sua</i> , or <i>Propria</i>	<i>Suòi</i> , or <i>Proprij</i>	<i>Sue</i> , or <i>Proprie</i>
		} his, its, her or hers.			
Plur.					
1. Per.		<i>Nostro</i> , our or ours	<i>Nostra</i>	<i>Nostrì</i>	<i>Nostre</i>
2. —		<i>Vostro</i> , your or yours	<i>Vostra</i>	<i>Vostri</i>	<i>Vostre</i>
3. —		<i>Loro</i> , <i>Suo</i> , or <i>Proprio</i>	<i>Loro</i> , <i>Sua</i> , or <i>Propria</i>	<i>Loro</i> , <i>Suòi</i> , or <i>Proprij</i>	<i>Loro</i> , <i>Sue</i> , or <i>Proprie</i>
		} their or theirs			

2. ¶ We readily perceive, by the above display, that these pronouns specify, by their inflections and variations, the number and gender of the object possessed, and that they also distinguish the number and the three persons of the possessors, but not their gender as the English do; which, on the other hand, do not specify the gender of the possessed object at all.—See, however, above (Lecture X. n. 22. p. 58.) how we can specify the gender of the possessor too, by the means of the personal pronoun.

3. For a clearer explanation of these pronouns, we shall here divide them into three classes, viz. in *conjunctive*, *disjunctive*, and *relative*.

The *conjunctive* are those which are united to nouns; as, *il mio libro*, my book; *i miei parenti*, my relations.

The *disjunctive* are those which are not united to nouns; as, *la vostra casa*, e *la mia*, your house and mine; *I miei cavalli*, ed *i vostri*, my horses and yours; *la mia* and *i vostri* are disjunctive, as they are not united to a noun.

The *relative* are those which have relation to a person or thing already spoken of; as *è mio* or *mia*, it is mine; *sono tuòi*, or *tue*, they are thine; and in this case they do not admit of the article.†

* A peculiar degree of emphasis is added to the English possessive pronoun by the additional pronoun *own*—as, *my own book*, *your own work*, *his own fault*.—The Italian render it by the adjective *proprio*, which in this case becomes a sort of imperfect pronoun, and say, *il mio proprio libro*, *il vostro proprio lavoro*, *la mia propria colpa*. *Proprio* is also a real possessive pronoun, (see below at No. 20.)—Editor.

† The pupil ought to observe that the Italian syntax requires all possessive pronouns to be accompanied with an article (a few cases only excepted, as will be stated hereafter), and that what the author attributes to this sort of pronouns is, in fact, the peculiar property of the verb *to be*, which consists in joining, without any article, all nouns or pronouns which follow it immediately in the same

4. *Examples on the Conjunctive.*

<i>Il mio libro</i>	My book
<i>Del mio libro</i>	Of my, &c.
<i>Al mio libro</i>	To my, &c.
<i>Dal mio libro</i>	From, or by, &c.
<i>I miei libri</i>	My books
<i>De' miei libri</i>	Of my, &c.
<i>A' miei libri</i>	To my, &c.
<i>Da' miei libri</i>	From, or by, &c.
<i>La nostra camera</i>	Our chamber.
<i>Della nostra camera</i>	Of our, &c.
<i>Alla nostra camera</i>	To our, &c.
<i>Dalla nostra camera</i>	From, or by, &c.
<i>Le nostre camere</i>	Our chambers
<i>Delle nostre camere</i>	Of our, &c.
<i>Alle nostre camere</i>	To our, &c.
<i>Dalle nostre camere</i>	From, or by, &c.

5. *Examples on the Disjunctive.*

<i>Il suo stato, ed il vostro</i>	My state and yours
<i>Del suo stato, e del vostro</i>	Of my, &c.
<i>Al suo stato, ed al vostro</i>	To my, &c.
<i>Dal suo stato, e dal vostro</i>	From, or by, &c.
<i>I suoi stati, ed i vostri</i>	His state and yours
<i>De' suoi stati, e de' vostri</i>	Of his, &c.
<i>A' suoi stati, ed a' vostri</i>	To his, &c.
<i>Da' suoi stati, e da' vostri</i>	From, or by, &c.
<i>La vostra casa, e la mia</i>	Your house and mine
<i>Della vostra casa, e della mia</i>	Of your, &c.
<i>Alla vostra casa, e alla mia</i>	To your, &c.
<i>Dalla vostra casa, ed alla mia</i>	From or by, &c.
<i>Le vostre case, e le mie</i>	Your houses and mine
<i>Delle vostre case, e delle mie</i>	Of your, &c.
<i>Alle vostre case, e alle mie</i>	To your, &c.
<i>Dalle vostre case, e dalle mie</i>	From, or by, &c.

7. *Examples on the Relative.*

<i>E mio—mia</i>	It is mine
<i>Era tuo—tua</i>	It was thine

sentence ; for this reason we say, I am a soldier, *Sono soldato*, &c. In fact, let us change the verb, and suppose we would say, *Our friends refused our goods, but they praised yours very much* ; in this sentence *yours* would certainly be a *relative possessive pronoun* ; yet we would say in Italian, with an article, *I nostri amici ricusarono le nostre mercanzie, ma lodarono le vostre senza fine*.—Editor.

<i>Fu suo—sua</i>	It was his or hers
<i>Sarà nostro—nostra</i>	It will be ours
<i>Non può ésser vostro—vostra</i>	It cannot be yours.
<i>Sono miei—mie</i>	They are mine
<i>Erano tuoi—tue</i>	They were thine
<i>Furono suoi—sue</i>	They were his or hers
<i>Saranno nostri—nostre</i>	They will be ours
<i>Non possono ésser vostri—vostre</i>	They cannot be yours.

7. EXERCISES.

Thy horses and thy dogs are very good ; my action is not
cavállo cane sono búono ; non
 blameable ; their watch is always out of order ; their affairs are
biasimévole ; oriúolo va sempre male ; affáre sono
 in a bad state ; your love is false ; our house is finer than yours ;
incattíco stato ; amóre è finto ; casa bello
 his coach is not handsome ; my friends and yours ; your
carrózza bello amico
 garden is larger than mine : our servants and theirs ; it is
giardíno grande servitóre
 not mine but yours ; that box is ours ; do you see that palace,
ma scátola vedéte quel palázzo
 it was mine, &c.
era

Remarks on the Possessive Pronouns.

8. ¶ GENERAL RULE.—Let it be first of all observed, as it was said in *note**, that the most general rule is to accompany the possessive pronouns with the definite article, *il, lo, or la*.

9. *Exception*.—When these pronouns are *immediately followed* by a substantive *in the singular*, which signifies a title of dignity or kindred, they are declined in the same manner as in English, viz. with the indefinite article, *di, a, da* ; as, *Sua Maestà*, his Majesty, *di Sua Maestà* of his, &c. and so on ; *Sua Eccellenza*, his excellency, *di Sua Eccellenza*, of his, &c. *mio padre*, my father, *di mio padre*, of, &c. *a tua madre*, to thy mother, *da tua madre*, from thy, &c. *suo cugino*, his cousin, *di suo cugino*, of, &c. *mio nipóte*, *di mio nipóte*, &c.

10. N.B. I. We said, *immediately followed* ; because if between the possessive pronoun and substantive there be an adjective, then it takes the definite article ; as, *il mio caro fratéllo*, my dear brother ; *la mia affezionáta madre*, my affectionate mother.

II. We also said, *in the singular* ; because the *Exception* does not hold good in the plural, in which case the general

rule must be followed; as, *le Loro Maestà, delle Loro Maestà; i suoi fratelli, de' suoi fratelli; i suoi nipoti*, his nephews; *le vostre nipoti*, your nieces.

III. But suppose the possessive pronoun is transposed, and placed after the substantive, in that case we must, with an article, say, *la Maestà Sua; il fratello suo; il padre mio*; which is not usual.

11. Observe likewise that the English particle *than*, when followed by the possessive pronoun, must be expressed by the respective article of the genitive case in Italian; as, *This hat is handsomer than mine, questo cappello è più bello del mio*; your cousin is taller than your brother, *vosro cugino è più grande di vostro fratello*.

12. ¶ It must also be noticed here, that the Italian urbanity, which makes us address one another to the third person feminine, extends also to the following manners of speaking, viz. *your book, your buckles, your watch*, and such like; so that, in polite circles, and especially speaking with our superiors, they must be translated, not by *il vostro libro, le vostre fibbie, &c.* but by *il suo libro, le sue fibbie, il suo oriuolo*; and if the possessors be more than one, *il loro libro, le loro fibbie, &c.* although we may use *suo, sua, &c.* for both numbers. See the display of these pronouns at the beginning of this Lecture. Recollect here what has been said at the end of Lecture X. concerning the title used by the Italians in their complimentary way of speaking, viz. *Vosignoria, or lor Signóri, or Signóri, or Signóre*, see p. 61.

13. The following expressions, viz. *one of my cousins, one of my friends, one of my relations, one of my servants*, and such like, in Italian, are commonly expressed thus, *un mio cugino, un mio amico, un mio parente, un mio servo*, as if they were in English, *one my cousin, one my friend, &c.*

14. In English, and sometimes in French, the possessive pronouns are more frequently used in a sentence than in Italian, as may be seen by the following phrases, 1. Put this note in *your* pocket. 2. You will do that at *your* leisure. 3. He has lost *his* liberty. 4. Put on *your* hat. 5. Being arrived with *his* wife, *his* children, and *his* friends. In all these cases, as well as in many others, the possessive pronoun is suppressed in our language, as, 1. *Mettetevi questo viglietto in tasca.* 2. *Voi la faréte con comodo.* 3. *Egli ha perduto la libertà.* 4. *Mettetevi in capo il cappello.* 5. *Giunto colla moglie, co' figli, e cogli amici.*

15. These pronouns are also suppressed in speaking of the members of the body; as, wash *your* hands, *lavatevi le mani*; I will break *your* head, *vi romperò la testa* I have

burnt my finger, *mi sono bruciato il dito* ; my head aches, *mi duole il capo*, or *la testa*.

16. ¶ But let the reader not omit observing, that the Italians do not lose the signification of possession, by adopting the article instead of a possessive pronoun ; for they add, in almost all instances, a conjunctive pronoun to the verb, which fully answers the purpose ; thus, in the above examples, there are the conjunctive *vi* and *mi*, which show the possession as well as the following expressions would do in English, if they were tolerated by the idiom of the language. *Wash to yourselves the hands. I have burnt to myself the finger*, &c. &c.—Even the examples n. 1, and 4, of the preceding paragraph, n. 14, show that the suppression of the possessive pronoun brings on the conjunctive in its stead. Indeed it would be better Italian to put a conjunctive particle to all the others, the 5th only excepted, and say, 2. *Foi ve lo furéte*, &c. 3. *Egli s' ha perduto*, &c.

17. When the pronoun possessive is preceded by a pronoun demonstrative, then it admits of no article ; as, *questo mio libro*, *di questo mio libro*, not *il questo mio libro*, *del questo mio libro*.

18. The poets, for the sake of rhyme, often use *tui* and *sui*, instead of *tuoi*, *suoi*. Ex. *Deh ! non cspór l' oggétto Dei dolci affetti tui All' ódio, al riso, ed agli insúlti altrúi*, (Metas). Pray do not expose the object of thy sweet affections to the hatred and the insults of others. *Nessímo è reo, Se basta a' falli sui Per difésa portár l' esémpio altrúi*, (Id.) No one is guilty, if it is enough to bring the examples of others for a defence of one's own crimes.

19. Some languages, and chiefly the English, as has been hinted, at p. 54, note *, and p. 58, n. 29, for want of a sufficient variety of personal pronouns of the third person and their possessives, labour under an ambiguity which is quite unknown to the Italian language. *The eagle killed the hen, and eat her in her own nest. He sent him to kill his own father*. Nothing but the sense of preceding sentences can determine what nest, the *hen's*, or the *eagle's*, is meant in the former of these examples ; or whose father, his that gave the order, or his that was to execute it, in the latter. In Italian such an ambiguity is very easily avoided. *L' áquila uccise la gallína, e se la mangiò nel suo*, or *nel nido di lei* : *nel suo nido*, if it is meant the *eagle's* nest ; *nel nido di lei*, if it is meant the *hen's* nest. *Egli lo mandò ad uccider suo padre*, or *il padre di lui* : if it is meant the father of him who gave the order, it must be said *suo padre* ; but if

it is meant the father of him who was to execute the order, *il padre di lui* must be said.

20. ¶ No grammarian, I believe, has ever observed that the adjective *Proprio* has often in Italian a pronominal meaning. Yet we have seen above, p. 111, *note* *, that it stands for the English pronoun *own*. But its most perfect pronominal meaning takes place when we use the possessive pronoun in maxims, aphorisms, or moral sentences. A man must fulfil his duties, *L' uomo deve adempiere i propri doveri*. We must mind our business, *Dobbiamo attendere a' propri affari*.* In such sentences as these the pronouns *suo, nostro, &c.* would prove harsh, and in some cases quite inadmissible.

21. EXERCISES.

My brother and my sister are gone into the country ; all
Fratello sorella sono andoto in campagna ;
 your brothers and sisters are indisposed ; my mother and
tutto indisposto ; madre
 your cousin will set off to-morrow for Paris ; my father is
cugino partiranno domani Parigi ; sta
 very ill ; your Highness ; his Majesty ; their Highnesses ;
molto male ; Altezza ; Maestà ;
 their Excellencies ; our city is larger than yours ; my rings
Eccellenza ; città grande anello
 were finer than theirs ; your watch, Madam, is very elegant ;
erano bello ; orologio Signora superbo ;
 your flowers are very beautiful ; that lady is one of my
fiore bellissimo ;
 relations ; that gentleman was formerly one of my enemies ;
parente ; era tempo fa nemico ;
 he has lost his buckles ; take off your hat ; she has lost her
ha perduto fibbia ; cavatevi cappello ;
 sight.
vista.

LECTURE XIV.

On the Demonstrative Pronouns.

1. ¶ Demonstrative pronouns denote, with precision, the person or thing alluded to, and point it out as it were to the eyes. They are as follows :

* The following quotation of Boccaccio's *Decamerone* shows the use of *proprio* as a possessive pronoun, even more extensive than above stated. *Assai ed uomini e donne abbandonarono la propria città, le proprie case ; many men and women forsook their cities, their homes.*—*Editor.*

Sing.	1. Pers.	2.	3	Plur.	1. Pers.	2.	3.
	This	That	That		These	Those	Those
Masc.	Quêsto	Cotêsto	Quel		Quêsti	Cotêsti	Quêlli
			or		or		
	Questi	Codêsto	Quêllo		Costôro	Codêsti	Quêgli
	or				or		
	Costûi	Cotêsti	Quêgli		Cotestôro	Que', or Quêi	
		or	or			or	
		Cotestûi	Colûi			Colôro	
Fem.	Quêsta	Cotêsta	Quêlla		Quêste	Cotêste	Quêlle
	or	Codêsta	or		or	Codêste	or
		or					
	Costêi	Cotestêi	Colêi		Costôro	Cotêstoro	Colôro
Neut.*	Ciô	Ciô	Ciô		—	—	—
	Quêsto	Cotêsto	Quêllo		—	—	—

2. We may see from the above scheme, that there are in Italian *three sets of Demonstrative Pronouns* to suit the three persons of both numbers, which variety is peculiar to the Italian amongst the living languages. To make a proper use of each of them, the student must carefully attend to the following remarks.

The *first set* of these pronouns implies the object *near the first person*; as, *quêsto*, this man or thing; *quêsta*, or *costêi*, this thing, or woman; *quêsti*, or *costûi*, he, or this man; *quêsti*, or *costôro*, these things, or men; *quêste*, or *costôro*, these things, or women.

The *second set* implies the object *near the second person*; as, *cotêsto*, or *codêsto*, that man, or thing; *cotêsti*, or *cotestûi*, that man; *cotêsti*, *codêsti*, or *cotestôro*, those things or men; *cotêsta*, *codêsta*, or *cotestêi*, that thing or woman; *cotêste*, *codêste*, or *cotestoro*, those women or things.

The *third set* implies the object *at a distance both from the first and second person*; as, *quêl*, or *quêllo*, that man or thing; *quêgli*, or *colûi*, that man; *quêi*, or *que' quêlli*, *quêgli*, or *colôro*, those things, or men; *quêlla*, or *colêi*, that thing, or woman; *quêlle*, or *colôro*, those things, or women.

3. These pronouns take the indefinite articles as in English.

4. *Quêsto*† sometimes answers to the English word *latter*;

* To know why such pronouns are said to belong to the neuter gender, see farther in this Lecture, at n. 13.—*Editor*.

† Petrarca and Dante have *esto* for *quêsto*; as *d' esto ingrâto*; viz. *di quêsto ingrâto*; *esta selva*, *esti tormenti*, for *quêsta selva*, *quêsti tormenti*, this forest, these torments.

and *quéllo* answers to the word *former* ; as will be seen in the following remark.

5. It is indispensable to say *quésti** and *quégli* for the singular in the nominative case only, whenever they allude to persons, and are not followed by their substantive ; as, *ha Vosignoria conosciuto il Signór Cavalière ed il Signór Conte N. N.* ? have you known the Chevalier and the Count, &c. *quésti è stato messo in prigione, e quégli bandito*, this, or the latter, has been put in prison ; and that, or the former, has been banished.

6. What has been said of *quésti* and *quégli*, is to be understood of *cotésti*, whenever we intend to express *that man*.

7. In poetry. *Quéi* is said instead of *quégli* ; as, *Non edifica quéi, che vuol gl' impéri, Su fondamenti edificár mon-dáni* (Tasso), He does not build empires, who would build them upon worldly foundations. *E qual è quéi, che disvuól ciò che volle* (Dante), And like him who dislikes what he wished before.

8. *Quel*, *quéllo*, that ; *que'* *quéi*, *quelli*,† *quégli*, those. We make use of *quél*, *qué'*, or *quéi*, before nouns beginning with a consonant ; of *quéllo*, and *quégli*, before nouns which begin with a vowel, or with an *S* impure ; as *quél fióre*, that flower ; *que'* or *quéi fióri*, those flowers ; *quéllo strépito*, that noise ; *quégli strépiti*, those noises ; *quell' uómo*, that man ; *quégli uómini*, those men.

9. ¶ *Quésto*, *cotésto*, or *codésto*, and *quéllo*, are sometimes little better than mere articles, being joined to the possessive pronouns, *mio vostro, suo*, &c. ; but we must observe to adopt each for the proper person, and say, *Quésta mia casa è molto cómoda*, This house of mine is very snug ; *cotésta vostra scátola è molto bella*, that box of yours is very handsome ; *quélle sue fibbie sono alla moda*, those buckles of his are fashionable ; supposing all these things near their possessors : but, if they were in a different position, we must then alter the demonstrative pronoun according to the rules established above at n. 2.

10. Take also particular notice, that, in writing a letter to a person at Florence, it would be very improper, the

* *Quésti* or *Macóné adóra, e fu Cristiáno*, (Tasso), This man now adores Mahomet, and was a Christian. *Quégli abbisógna di póco, che póco desidéra*, He wants little who desires little (Bocc.)—*Author*. This and the foregoing example prove, that the rule of saying *quésti* and *quégli* to the nominative case, alluding to persons, is as general as here exemplified, and does not require these two pronouns to imply the connective signification of *former* and *latter*, as the examples given in the text seem to prescribe.—*Editor*.

† *Quelli* instead of *quéi* is only used at the end of a sentence ; as, *dátemi quélí*, give me those : it is very seldom used before a noun or a pronoun.

writer being in Great Britain, and speaking of this kingdom, to make use of *codésto*, instead of *quésto*; because *codésto* means that kingdom, city, or place, where the person lives, to whom the letter is addressed.

11. *Quésta* before some substantives; as *mañe*, or *mattina*, morning; *sera*, evening; *notte*, night; often loses its first syllable, and is incorporated with those words; thus, *stanotte*; *stasera*; *stamane*, *stamani*, or *stamattina*: this night; this evening; this morning.

12. *Costui*, *colui*, *costei*, *coléi*, *coloro*, cannot be employed but in speaking of rational beings in poetry; and when they are used in the familiar style, they generally imply a kind of disrespect, if not used in laying down some maxim or principle. See n. 15.

13. The general pronoun *Ciò*, this or that, which is looked upon as belonging to the neuter gender, because it never alludes to any specified thing or person, deserved to be classed among the above. It is equivalent to *quésto*, *colésto*, *quel*, *quello*, &c. when substantively taken; as *non fate ciò*, or *non fate quésto*, *quello*, don't do this or that: it signifies also *it*; as, *non posso far ciò*, I cannot do it. It is the very same with *ceci*, or *cela* of the French.

14. *Cotestui*, *cotestei*, instead of *colésto uómo*, *colésta donna*; and *cotestoro*, in the plural, are obsolete, and therefore *costui*, and *costei* answer the first and second person, but with the limitation prescribed at n. 12.

15. ¶ It is here worth observing, that in English, before the relative *who*, *whom*, or *that*, we find the personal pronoun, and in Italian we use the demonstrative instead of it; as, *she whom I admired so much*, *quella che mi piace tanto*; *he that begged in the streets*, *colui che uciutláva pelle strade*, &c.—Or in the way of laying down a moral maxim, or a general principle; as, *blessed are they that die in the Lord*, *felici quelli, che muóiono nel Signore*; *he that gathereth in summer is a wise son*, *colui che ricóglie d' estate è un figliuól sággio*.—Yet these last sentences are more properly expressed to the singular number masculinae, by the relative *Chi*, which implies both the Italian demonstrative and relative pronouns, as will be seen in the next Lecture.

16. EXERCISES.

This woman was formerly very happy.	This man pleases
<i>Donna fu un tempo felice</i>	<i>uómo piace</i>
me very much.	This horse goes not well.
<i>molto.</i>	<i>carállo non va bene</i>
	These ladies are
	<i>signóra sono</i>

modestly dressed. These gentlemen seem to be foreigners.
modestamente vestito signóre sembráno forestiére
 That tree is loaded with fruit. How do you like that house?
álbero è cáríco di frutto come piáce casa
 This is a despicable man. That woman is prone to vice, and
disprezzábile è dedito vizio
 inclined to virtue. These girls have a very bad character, and
inclináto virtù giòvane hanno assái cattívo caráttere
 those a very good one. That vexes me. I do not believe
molto búono inquiéta non credo
 that. Prince Eugene and King Frederic were two great
príncipe Eugénio Re Federigo fúrono grande
 generals; the latter was a friend to Voltaire, the former to
generále fu amíco di Voltaire di
 the Emperor. He that came this morning. He that told you
Imperatore è venúto máttina disse
 such a thing. She that gave me your letter. That which you
tal cosa diéde léttera
 look for. He whom you have recommended. They that do
cercáte avéte raccomandáto fanno
 so are to blame.
così sono da.

LECTURE XV.

On the Relative and Interrogative Pronouns.

1. Relative pronouns are those which *relate* to a person or thing before mentioned.

2. It is evident that such pronouns cannot concern the first or the second person. They belong, therefore, to the third person, and are the following.

Quále, which; *Che*, that; *Cui*, who; *Chi*, who; and *Onde*, or *Donde*, whence.

3. The same pronouns are called *Interrogative*, whenever they are used in *asking* questions, as we shall see hereafter.

4. The two last take no other articles than *di*, *a*, *da*; the second and third sometimes the articles, *il*, *la*, &c. and sometimes the others *di*, *a*, *da*.

5. The pronoun *quále*, if not interrogative,* has constantly the definite article, and is thus declined.

* *Quále* means sometimes *like* and *some*, and then has no article. See the remarks, u. 20 and 21.—*Editor*.

Masc. Sing.	Masc. Plur.	Fem. Sing.	Fem. Plur.
<i>Il quále</i>	<i>I quáli</i>	<i>la quále</i>	<i>le quáli</i>
who, or which	who, or which	who, or which	who, or which
<i>del quále</i>	<i>dei or de' quali</i>	<i>della quále</i>	<i>delle quáli</i>
of whom, &c.	of whom, &c.	of whom, &c.	of whom, &c.
<i>al quále</i>	<i>ai, or a' quáli</i>	<i>alla quále</i>	<i>alle quáli</i>
to whom, &c.	to whom, &c.	to whom, &c.	to whom, &c.
<i>dal quále</i>	<i>dai, or da' quáli</i>	<i>dalla quále</i>	<i>dalle quáli</i>
from, or by, &c.	from, or by, &c.	from, or by, &c.	from, or by, &c.

Remarks on these Pronouns.

6. *Chi* is often a kind of indefinite, or a general relative pronoun in sententious phrases, and signifies *who, he, that, or whosoever*; as, *chi si umilia, si esalta*, who, or he that humbles himself, exalts himself. *Chi tradisce l' amico, mérita la morte*; who, or he that, or whoever betrays his friend, deserves death. *Chi vuol veder quantunque può natura* *E 'l ciél tra noi, venga a mirár costei*, He that, or whosoever wishes to see all that nature and heaven can produce among us, let him come to contemplate this woman.

7. *Chi* is also used in those sentences expressing doubt; as, *Non so chi sia*, I don't know who he is. *Vinca chi vuol, indifferente io sono*, (Metast.) Conquer who will, I am indifferent.

8. *Chi* sometimes means *some*, and then it is an indefinite pronoun; as, *A chi piúce una cosa, ed a chi l' altra*, Some like one thing, and some another.

9. *Che*, when it relates to a person, must be translated in English by *who* or *whom*,* and is only used in the nominative and accusative cases, in all other sentences except those like n. 6, 7, and 8, where we have just now seen that *chi* must be used; as, *Piétro che legge*, Peter who reads; *la ragázza, che voi ragheggiáte*, the girl whom you admire; *voi ed io, che parliámo insiéme*, you and I who are speaking together; *quái gióvani, che voi vedéte*, those young men whom you see.

10. For other cases, in speaking of a person, *Cui* is commonly used thus, *di cui, a cui, da cui*; as, *questi è l' uómo, di cui vi ho parlato*, this is the man of whom I spoke to you; *a cui feci sicurtà*, for whom I was security; *da cui ho ricevúto il dono*, from whom I have received the gift. See n. 18.

11. But when *Che* relates to an animal, or to a thing, it is expressed in English by *which*; and is not only of both genders and numbers, but even of all cases, and admits either

* Let therefore the student carefully observe, that *Che*, in Italian, answers both to the *qui* and the *que* of the French, except when *qui* is interrogative, or in those cases mentioned at n. 7, and 8.—Editor.

the indefinite or the definite article; as *di che, a che, da che, or del che, al che, dal che*; as, *l'opéra, di che avéte ricevúto lode*, the work for which you have been praised; *i libri, che avéte letti*, the books which you have read; *di che, or del che me ne dolsi*, of which I did complain: but when the object is well known, as in the first example, *Quále*, with the article *il, del, &c.* is preferable in any case but *nominative* and *accusative* for the familiar style. See n. 19, &c.

12. *Che*, however, with the definite article, never relates to a person, or thing, but to an action, and means *la quál cosa*; as, *egli volle esporsi a quel pericolo*; *il che*, (viz. *la quál cosa*) *fu causa della sua morte*, he would expose himself to that danger, which was the cause of his death.

13. ¶ *Che*, between a participle past and an auxiliary verb, becomes an adverb of time, and means *quándo*; as, *pranzáto che ebbi*, when I had dined; *imbarcáto che fu*, when he had got on board the ship, &c.; we may also say, *quándo ebbi pranzato*; *quándo fui imbarcáto*, without the least alteration as to the meaning.*

14. *Che* is very often equivalent to the English pronoun *what*; as *io solo so che pena soffro*, I alone know what pain I suffer; *vedéte che bella donna!* see what a fine woman! *non so, che sia*, I do not know what it is.

15. *Che* is sometimes synonymous with *cosa*; as, *è un gran che*, viz. *è una gran cosa*, it is a great thing.

16. *Che*, before a word beginning with a vowel, and even with *E*, except in poetry, is very seldom contracted; as, *lo scolare, ch'è diligente*, the scholar who is diligent; better *che è*,† &c.

17. *Cui*, as has been said, at n. 10, is generally made use of in speaking of persons; but is very often also employed in speaking of animals or things; as, *i bei giardini, di cui vi ho parláto*, the beautiful gardens of which I spoke to you; *il superbo palázso di cui avéte fatto il diségno*, the superb palace of which you have made the drawing; *il Leóné, il ruggíto di cui spavénta i pastóri*, the lion, the roaring of which frightens the shepherds.

18. The particles *di, a*, are very often elegantly suppress-

* *Che* has the same meanings when found between the compound gerund and the verb *fare*; as, *nell'incamminársi che fece verso Roma*, when he directed his journey towards Rome; *nello scoppiár che fece la bomba*, when the bomb bursted, &c.—Editor.

† The author here observed that *che* before an *h*, is sometimes cut off of two letters, and that we write, *i letterati c'hanno intrapresa*, &c. the men of letters who have undertaken, &c. I have taken this remark away, since such an orthography is not to be followed.—Editor.

ed before *Cui*; as, *i cui mériti*, whose merits; instead of *i di cui mériti*; *cui dissi chiaraménte*, to whom I clearly told; instead of *a cui dissi*, &c.

19. *Il quále*,* *i quáli*, *la quále*, *le quáli*, as has been observed, at n. 12, is equivalent to *che*, and relate to persons, or things; as, *l' uómo*, *il quále*, &c. the man who, &c. *la donna*, *la quále*, &c. the woman who, &c. *il libro*, *il quále*, the book which, &c. *l' animále dal quále mi salvái*, the animal from which I saved myself. See n. 11.

20. *Quále*, when used without the article, means *some*; as, *Qual se n' andò in contádo*, *e qual quà*, *e qual là poveraménte in arnésc*, (Bocc.) Some went into the country, some here, and some there, in a very poor dress.—And this line of Petrarch, *E quái† morti da lui*, *quái presi vivi*, And some killed by him, and some taken alive; in which case *quale* is to be considered as an indefinite pronoun.

21. *Quále* belongs to the same class of pronouns when it means *like* or *such*; as, *Divenúto nel viso qual è la molto secca terra*, Become in his countenance like some very dry earth.

22. It must be observed that the general pronoun *Onde* or *Donde*, instead of *del quále*, *della quále*, *di cui*, *di che*, *dal quále*, *dalla quále*, *da cui*, *da che*, *con cui*, *con che*, *per cui*; is very elegantly used in poetry or sublime writings; as, *il láccio, onde è avvinto*, the tie with which he is bound; *non so dónde procéda*, I do not know from what it proceeds. *Vane speránze ond' io ríver soléa*, (Petr.) Vain hopes on which I used to live.—*il suóno Di quái sospíri, ond' io nudríra il core* *In sul mio primo gioveníle erróre*, (Idem.) The sound of those sighs with which I fed my heart in my first youthful errors.

23. EXERCISES

On the Relative Pronouns.

Alexander who found the earth too little. The man whom
Alessádro *stimò* *terra troppo píccolo* *uómo*
 I have seen. He is a person to whom I am much obliged.
ho vedúto *persóna* *sono molto obligáto*

* *Quále*, when a relative pronoun, cannot be used without the article; it is therefore a manifest error to say, with some Roman merchants, *il libro quále mi mandaste*, instead of *il quále*, the book which you sent to me; *la léttera quále mi scrívesti*, instead of *la quále*, the letter which you wrote to me; we might, however, say *che*, instead of *il quále*, &c.

† *Quai* is here instead of *quali*.

She is the woman of whom I spoke to you. The gentleman
donna *purlái* *signóre*
 from whom I came. The rewards which are promised. The
remi *ricompénsa* *proméssó*
 books which you have printed. Which grieves me very much.
libro *avéte stámpáto* *duóle* *molto.*
 Of which I was so pleased. The predictions to which you
mi compiacéva tanto *predizióne*
 give credit. Which sometimes makes her bold. The girl who
date fede *alle volte* *rende* *ardito* *ragúzza*
 brought me your letter. The man who struck you without
portò *léttera* *uómo percósse* *senza*
 mercy. Fortune, from which I have received many injuries.
pietà *fortúna* *ho ricevúto* *tanto ingiúria*
 The money that has been sent to me yesterday. Gold is a
denáro *è stato mandáto* *iéri* *oro*
 metal that helps us in all our wants. I do not know what she
metállo assiste *tutto bisógno* *non so*
 says. What a beautiful flower! This is not a great thing.
dice *bello fióre* *non è*

24. It will be of some use to the learner to attend to the translation of the following manners of speaking, viz. whereabout, *verso che luógo*; whereat, *alla qual cosa*, or *al che*; wherein, *nella qual cosa*, or *nel che*; whereof, *del che*; wherewith, *colla qual cosa*, or *con che*; whereunto, *alla qual cosa*, or *al che*.

Of Interrogative Pronouns.

25. ¶ They are the very same as the *Relative*; see them above n. 2; only observing, as, 1. that, when *Interrogative*, none of them can be translated by *that*; 2d. and when *che* is interrogative, it may be often expressed by either *che cosa*, or *cosa* alone, in which case *cosa* must be looked upon as an Italian interrogative pronoun.

26. They admit of the articles, *di*, *a*, *da*, and are of both genders.

27. *Chi* is used only in speaking of persons for both genders and numbers; as, *chi è la?* who is there? *di chi è questo fer-raiuólo?* whose is this cloke? *chi sono quélle Signóre*, or *que' Signóri?* who are those ladies, or those gentlemen? *

28. *Che*, *cosa*, or *che cosa*, in the following and other similar questions, serve to inquire about the character or quality of

* The Author had inserted here some remarks belonging to this pronoun, when it is an indefinite or a plain relative. Let the student look for them in their place above, n. 7 and 8.—Editor.

29. *Quéle?* which, or what of them, of these, of those?

30. *Chi* is never curtailed; as, *chi incomincia?* who begins.

82. *Qué* is curtailed in the same instances in which all the adjectives are.

34. EXERCISES

On the Interrogative Pronouns.

.....

* From the above examples it is plain, that whenever *che* means *what sort of*, &c. it is impossible to express it by *cosa* ? or *che cosa* ? and that these two pronouns give only the simple meaning of *what* in the most vague sense of the word.—*Editor*.

LECTURE XVI.

On the Indefinite Pronouns.

1. ¶ They are thus called, because they allude to some person, or thing, in a vague and indefinite manner.

2. Most of these pronouns are declined like adjectives : the few *indeclinable* are the following :

<i>Altrui</i>	Other, or others	<i>Che che</i>	} Whosoever or Whatsoever
<i>Ogni</i>	Every, or each	<i>Cheúnque</i> †	
<i>Qualche</i>	} Some,* or whoever	<i>Qualsissia</i>	
<i>Chi</i>		<i>Qualsivógli</i> a	
<i>Chiúnque</i>	} Whosoever or Whoever	<i>Qualúnque</i>	}
<i>Chi che sia</i> , or			
<i>Chicchessia</i> †			

3. ¶ Observe, that of all the above indeclinable pronouns, the following, *qualche*, *qualsissia*, *qualsivógli*a, and *qualúnque*, may be joined to a substantive masculine, or feminine, but only in the singular number. We say, for instance, *qualche cosa*, or *qualche Signóre*, some thing, or some gentleman ; *qualsivógli*a libro, or *qualsivógli*a persóna, any book whatever, or any gentleman whatever : but not *qualche Signóri*, or *cose* ; neither, *qualsivógli*a libri, &c. For if we want the plural for *qualche*, we must say *alcúni*, and for *qualsivógli*a, *qualúnque*, &c. we must say, *qualsivógli*a de' libri, or *delle persone*, and so on for the other two pronouns above mentioned.

4. Take notice that *Ogni* is never abridged in prose, though followed by a noun that begins with a vowel ; it can only be incorporated with the words *uno*, *una*, *ora* ; as, *ognúno*, every one ; *ognóra*, every hour. §

5. *Ogni*, being indeclinable, cannot be used before nouns of the plural number, except before numeral numbers ; as, *ogni sei anni*, every six years ; *ogni due mesi*, every two months.

6. *Ogni santi*, the day of All Saints, is the only word ex-

* Those who wish to see in what cases *chi* means *some*, and is an indefinite pronoun, let them consult the preceding Lecture, n. 6, 7, and 8.—Editor.

† These three pronouns are only to be applied to persons.

‡ This pronoun is now out of use, but is found even in Petrarch.—Editor.

§ It is also incorporated with *dì*, a day ; and *otta*, a time : but then it forms the compound words thus written, *ognidì*, *ognótt*a, every day, every time ; which cannot be used in common style.—Editor.

cepted in all the Italian language ; but then it is written in one word, thus : *Ognissanti*.*

7. ¶ *Tutto* is the other pronoun which implies the same universality as *ogni*, and which may be used in both numbers and genders, in the sense of *every*, as well as *all*, by varying it as an adjective ; but it has this peculiarity, that it admits of the article between itself and the substantive, if there be any. Ex. Every man has his fault, *Tutti gli uómini hanno i loro difetti*, not *gli tutti uómini*.—And if there be a preposition implying an oblique case, it is never joined to the article, as the Italians generally do, but it remains before *tutto*, as it was in English, and the article comes after. Ex. Virtue is esteemed by all men, *La virtù è stimata da tutti gli uómini* ; not *dagli tutti uómini*.

8. *Qualche* some.† The classical writers have put this pronoun before a plural number ; but, in common style, its plural is *alcuni* ; and *qualche* is only agreed with substantives singular, both masculine and feminine ; as, *qualche amico*, some friend ; *qualche canzóne*, some song. See above, n. 3. p. 126.

9. The pronouns declined as adjectives are the following :‡
Tutto, tutta, tutti, tutte, all.

Altro, altra, altri, altre, other, others.

Un altro, un altra, another.

Quale, quáli, some.

Chente, chenti,§ whatever, such.

Certo, certa, certi, certe, certain.

Gli uni, le une, the ones, some, or the former.

Tale, tali, such.

Alcúno, alcúna, alcuni, alcúne, some.

Ognúno, ognúna,

Ciascúno, ciascúna,

Ciaschedúno, ciaschedúna

} every one.

* We also find in the classics to the plural number, *ogni altri*, all others ; and *d' ogni maniere*, of all sorts.—Editor.

† *Some* does not always signify *qualche*, but is sometimes equivalent to the genitive article, *del, della, delle, degli*, &c. as has been observed, p. 38. n. 5.

‡ The Author had here inserted, as indefinite pronouns, *stesso*, and *medesimo*, and their derivations ; I have taken them away, and have treated of them in Lecture X. as personal pronouns ; since, far from being indefinite in their signification, they only serve to identify, better and better, the person meant by the personal pronoun or the nouns mentioned.—Editor.

§ We have to regret the loss of this pronoun, so often and so elegantly introduced by *Boccaccio* in his *Decamerone*.

<i>Neúno, neúna,* neúni, neúne,</i>	} nobody, no one or none
<i>Nessúno, nessúna,* nessúni, nessúne,</i>	
<i>Nissúno, nissúna,* nissúni, nissúne,</i>	
<i>Verúno, verúna,* verúni, verúne,</i>	
<i>Niúno, niúna,* niúni, niúne,</i>	} some- body.
<i>Nulló, nulla,* nulli, nulle.</i>	
<i>Qualcúno, qualcúna,* qualcúni, qualcúne,</i>	
<i>Qualchedúno, qualchedúna,* qualchedúni, qualche-</i>	
<i>dune.</i>	
<i>Talúno, Talúna,* talúni, talúne,</i>	such an one, such ones.

Remarks on these Pronouns.

10. *Altro*, without being accompanied with a substantive, signifies one, or another thing; as, *altre è parlar di morte, altro è morire*, (Maffei) It is one thing to speak of death, and another to die. *Sembiante facéndo di rider d' altro*, (Bocc.) Feigning to laugh at another thing.

11. *Altri* is sometimes a substantive, and is used for the nominative case of the singular; as, *altri piúnge, altri ride*, one weeps, another laughs; or, some weep, some laugh.†

12. We may consider *Altrúi* as one of the oblique cases of *altri*, and it may take the articles *di, a, da*, but it is far more elegant without *di*, or *a*; as *dítelo altrúi*, or *ad áltrúi*, *non a me*, tell it to another, but not to me.‡

13. *Altrúi*, with the definite article, means other people's property; as, *non bisógna desideráre l' altrúi*, viz. *la roba degli altri*, we must not covet other people's property; *egli consúma l' altrúi*, he wastes other people's property.

14. *All* may be translated in Italian either by *tutto*, or by *ogni*. But observe: when the word *all* is followed by an article: as, *all the earth, all the world*, it must be expressed

* All those plurals marked with an asterisk are very seldom used; as for *Neúno*, it is now lost in all its inflexions: and *Nulló* is poetical in both genders and numbers.—BUONMATTEI denies these pronouns having any plural at all, but some quotations in the *Vocabolario Della Crusca* prove the contrary.—Editor.

† *Sia destin ciò, ch' io vóglío. Altri dispérso*
Sen vada errándo: altri rimánga ucciso;
Altri in cure d' amor lascire immérso
Idol si fúccia un dolce sguárdo, un riso. (Tasso.)

Let my will be like fate. Let some of them go dispersed and wandering, let some be killed, let others, plunged in wanton thoughts of love, place their happiness in a sweet look, or smile.

‡ *E' m' fóglio infáme,*

Che concepi, che scrísse,

Non la ragión, ma la viltà de altrúi: that is, *d' altrúi*, of others. (Metast.)

It is an infamous paper, which, not reason, but the baseness of others, conceived and dictated.

by *tutto* ; as, *tutta la terra, tutto il mondo*.* If after all there is no article, *ogni* must be used ; as, *all strength, ogni forza* ; *all beauty is transitory, ogni bellézza è transitória*. See above n. 7. p. 127.

15. *Nessúno, nessúna*, or *nissúno, nissúna*, &c. nobody, or no one, is better in common conversation than *niúno, niúna*, or *verúno, verúna*.

16. ¶ These pronouns are always negative, either with or without the negation *non* ; with this distinction, however, that they must precede the verb to adopt them without the negative ; for if they are after the verb, the negative must be prefixed to it. Ex. *Nessúno parlò méco*, no one spoke with me ; *io non parlái con nessúno*, I spoke with nobody.

17. EXERCISES.

All the men of the world. The whole earth. With all the
uomo quéstó mondo terra
 women. All the people. Each or every one speaks of war.
donna gente parla guérria
 Some news. Some learned men. Some thing. Some letter.
nuóva dotto cosa léttera
 Some fruit. Some peaches. Every scholar. Tell this story to
frutto pesca scoláro raccontáte fávola
 another. Give me some breakfast. One eats, another drinks.
date colazione mángia beve
 She speaks with nobody. Whatsoever book. Whosoever
parla libro
 makes a lie must be punished. It is one thing to make war
invénta bugía deve éssere puníto fare guérria
 with the pen, and another to make it with the sword. They
penna spada
 waste other people's property.
consúmano

* In verse, the article after *tutto* is elegantly suppressed ; as, *che tutte altre bellézze indíetro vanno*, instead of *tutte l'altre*, &c.

LECTURE XVII.

ON THE AUXILIARY VERBS

AVÉRE (to have) and ESSÉRE (to be).

The Verb *AVÉRE** exemplified.

INDICATIVE MOOD,

PRESENT TENSE.

1. Which, being joined to a Participle Past, forms the *Perfect* of the Indicative of that Verb to whose Participle Past it is joined.†

<i>Io ho†</i>	<i>vedúto il piccol ca- rállo, che</i>	I have	seen the little horse,
<i>tu hai</i>	<i>mandáto a mia sorélla :</i>	thou hast	which sent to my sister :
<i>egli ha</i>	<i>lo stesso difétto di quéllo, che</i>	he has	the same defect as that which
<i>noi abbiá- mo</i>	<i>sperimentáto nella caválla, che</i>	we have	experienced in the mare,
<i>voi avéte</i>	<i>ultimaménte vendúta a' miéi fratélli, di maniera che</i>	you have	lately sold to my brothers, so that
<i>églino han- no</i>	<i>giudicáto a pro- pósito di riman- dárvelo.</i>	they have	thought proper to send him to you again.

* The vulgar of Rome say *abbiáre* for *avére* ; a most despicable corruption.

Editor.

† In poetry *io aggío, egli have* or *ave, noi avémo, voi aggiáte*,—Vulgar barbarisms common to Romans and Tuscans, *egli hac, noi aviámo, or aémo, voi aéte*.

Editor.

‡ Some few write *io ò, tu ài, egli à, églino ànno*, without *H*, but are not to be imitated, although *METASTASIO* be one of them.—It is not necessary in Italian to prefix always the personal pronouns before the verbs ; therefore it may be said, *io ho, or ho, tu hai, or hai*, and so on. The reason is, that we have different terminations for the persons of the tenses throughout all the Italian verbs, some few excepted in two tenses, as will be seen in the conjugations of verbs.

IMPERFECT.

2. And when joined to a Participle Past, it becomes the first *Pluperfect* of the Indicative.*

<i>Io avéva†</i>	<i>cammináto qualche</i>	I had	been walking some
or	<i>tempo pel viále,</i>		time in the path,
<i>avevo</i>	<i>che</i>		which
<i>tu avévi</i>	<i>detto, ch' era il</i>	thou hadst	said, was the short-
	<i>più corto.</i>		est.
<i>Egli avéva</i>	<i>già scritto al suo</i>	He had	already written to
	<i>corrispondénte,</i>		his correspond-
	<i>che</i>		ent, that
<i>noi avevá-</i>	<i>ricusáto di pagáre</i>	we had	refused to pay his
<i>mo</i>	<i>la sua tratta.</i>		draft.
<i>Voi aveváte</i>	<i>l' altro giorno un</i>	You had	a book the other
	<i>libro, che</i>		day, which
<i>églino avé-</i>	<i>gran voglia di</i>	they had	a great mind to buy.
<i>vano</i>	<i>compráre.</i>		

* In poetry *io avéa*, *egli avéa*, *églino avéano*.—The solecism *voi avevi* is now in universal use throughout Italy, and cannot be avoided in conversation without incurring the charge of an affected pedant. Let this be applied to the same person and tense of all other verbs.—Editor.

† *I had* may be translated in Italian either by the *Imperfect*, *io avéva*, or by the *Perfect*, *io ebbi*: and since, in many cases, there is no distinction in English of *imperfect* and *perfect* tense, the scholar is very apt to err, and to take one tense for the other.—I said in many cases; for see *note* to the *imperfect* of the first conjugation, to know in what cases the English specify the *imperfect* tense. Take, therefore, particular notice, that the *imperfect* expresses an action which was doing, and which was not yet accomplished during the time of another past action. The *perfect* expresses an action which is, or ought to be, entirely past. Exam. If I say, *io me ne andávo da vostra sorélla, quándo io vi vidi*, I was going to your sister, when I saw you; *andávo*, in this instance, is *imperfect*, because it is not known whether I really went to your sister or no; but if I say, *andái iéri da vostra sorélla*, in that case it is *perfect*, because it is fully understood that I went there. The *imperfect* likewise expresses an habitual action, or one often repeated in time past, &c. *Io andávo quási ogni sera a far visita alla célebre Corilla*, I went almost every night to pay a visit to the famous Corilla (that is to say, I used to go).—Author.—However trite be the question, whether we ought to terminate the first person of this tense in *O*, or in *A*, and say, *io avéva*, *io era*, *io parláva*, &c. or *io avévo*, *io ero*, *io parlávo*, yet it is an unpardonable omission not to say a word about it in a Grammar. Those who will read attentively our classics, will be convinced, that in poetry, and in all sublime writings, no other termination than that in *A* can be adopted: but *nella ríca voce, e nelle scrittúre non così gravi*; as BUONMATTEI says (in speaking, and in compositions not so grave), that in *O* must be used to avoid the charge of pedantry. Professor MASTROFINI has lately confirmed this observation in his large work on the Italian verbs.—Editor.

FIRST PERFECT.

3. And when joined to a Participle Past, it becomes the second *Pluperfect* of the Indicative.*

<i>Io ebbi†</i>	<i>ieri un contrattémpo</i>	I had	yesterday a disap-
	<i>presso a poco símile</i>		pointment almost
	<i>a quéllo, che</i>		like that, which
<i>tu avésti</i>	<i>la settimána pas-</i>	thou hadst	last week.
	<i>sáta.</i>		
<i>Egli ebbe</i>	<i>la disgrázia di ca-</i>	He had	the misfortune to
	<i>dére in terra, do-</i>		tumble down af-
	<i>pochè</i>		ter
<i>noi avém-</i>	<i>cammináto un' ora</i>	we had	walked about an
<i>mo</i>	<i>incírca.</i>		hour.
<i>Voi avéste</i>	<i>migliór opiníone</i>	You had	a better opinion of
	<i>di loro, da che</i>		them, after
<i>eglino éb-</i>	<i>détto, chi érano.</i>	they had	said, who they were.
<i>bero</i>			

SECOND PERFECT.

<i>Io ho avúto,</i>	<i>il piacére di sen-</i>	I have had	the pleasure to hear
<i>&c.</i>	<i>tire, che egli</i>		that he improves.
	<i>profítta.</i>		

FIRST PLUPERFECT.

<i>Io avéva a-</i>	<i>tempo d' esami-</i>	I had had	time to examine
<i>vuto, &c.</i>	<i>náre ogni cosa,</i>		every thing, be-
	<i>prima ch' egli</i>		fore he came.
	<i>arrivásse.</i>		

SECOND PLUPERFECT.

<i>io ebbi avú-</i>	<i>Tosto che, or Appéna che</i>		As soon as
<i>to, &c.</i>	<i>la sua risposta,</i>	I had had	his answer, I with-
	<i>mi ritirái, &c.</i>		drew, &c.

FUTURE.

4. And when joined to a Participle Past, it becomes the first Future of the Conjunctive Mood.†

<i>Io avrò</i>	<i>minór difficoltà</i>	I shall have	less trouble to hold
	<i>a stare a cavál-</i>		myself on horse-
	<i>lo, dopochè</i>		back, after

* Vulgar barbarism, *noi ébbamo*, or *ébbemo*.—Concerning a Roman solecism throughout this tense in all verbs, see *note* to the second imperfect of the subjunctive mood.—*Editor*.

† Vulgar barbarisms, *avrò, arái, arà, avémo, aréte, aránno*.—And not so improperly *averò, averai, averà, averémo, averéte, averánno*, since they may be supported by the authority of some ancient writers of inferior merit.—*Editor*.

<i>tu avrái</i>	<i>allungáte le</i>	thou shalt have	lengthened my stir-
	<i>staffe.</i>		rups.
<i>Egli avrà</i>	<i>un' ora per ri-</i>	He shall have	an hour to rest him-
	<i>posársi, e</i>		self, and
<i>noi avrémo</i>	<i>tempo di</i>	we shall have	time to overtake
	<i>raggiúgnarlo,</i>		him, even if he
	<i>anche se parte</i>		sets off now.
	<i>ora.</i>		
<i>Voi arréte</i>	<i>il piacére di</i>	You shall have	the pleasure to
	<i>lavoráre,</i>		work, whilst
	<i>mentre</i>		
<i>eglino av-</i>	<i>il dispiacére</i>	they shall have	the displeasure of
<i>ranno</i>	<i>di non far</i>		standing still.
	<i>nulla.</i>		

5. IMPERATIVE MOOD.*

<i>Abbi</i>	<i>paziénza sin a lunedì</i>	Have	patience till next
	<i>próssimo:</i>		Monday.
<i>Abbia</i>	<i>pannilini di</i>	Let him have	clean linen three
	<i>bucáto tre</i>		times a-week.
	<i>volte là set-</i>		
	<i>timána.</i>		
<i>Abbiámo</i>	<i>sentiménti un</i>	Let us have	sentiments a little
	<i>po' più cari-</i>		more charitable.
	<i>tatévoli.</i>		
<i>Abbiáte</i>	<i>pietà di quésto pòve-</i>	Have	compassion on that
	<i>ro fanciúlo.</i>		poor boy.
<i>Abbiáno</i>	<i>lavóro</i>	Let them have	plenty of work.
	<i>in gran cópia.</i>		

CONJUNCTIVE MOOD.

PRESENT.

6. Which, when joined to a Particle past, becomes Perfect of the Conjunctive.†

<i>io ábbia</i>	<i>Quantúnque, or sebbéne</i>		Though
	<i>sollecitáto per lui,</i>	I have	solicited for him,
	<i>e che</i>		and

* In poetry *ággia tu*, or *egli*; *aggúte voi*.—Vulgarisms and solecisms, *ábbia tu*; *abbi egli*; *aviámo noi*; *aviúte voi*, *ábbino églino*.—Editor.

† Avoid the same vulgarisms as observed in the note to the imperative mood.—Editor.

<i>tu abbi, or abbia</i>	<i>scritto in favór suo non gli è riuscito a be- ne : ma quan- túnque</i>	thou hast	written in his fa- vour, he has not succeeded ; but although
<i>cgli ábbia</i>	<i>vinto la sua lite, e che</i>	he has	gained his suit at law, and
<i>noi abbiá- mo</i>	<i>perduta la nostra, non è per questo, in migliore stato di noi ; e sebbéne</i>	we have	lost ours, he is no better off than we are ; and though
<i>voi abbiáte</i>	<i>dell' autorità tra gli uómini, e che</i>	you have	some authority a- mongst men, and
<i>églino áb- biano</i>	<i>del rispétto pella vostra dignità, essi biásimano le vóstre azioni.</i>	they have	some respect for your character, they blame your actions.

7. FIRST IMPERFECT.

Which, being joined to a Particle past, becomes the first Pluperfect of the Conjunctive Mood.*

	<i>Se fossi tuo tutóre</i>		Were I thy guar- dian
<i>Io avréi</i>	<i>più o meno stima per te, secondochè</i>	I should have	more or less esteem for thee, in pro- portion as
<i>tu avrésti</i>	<i>più o meno passióne pel giuóco.</i>	thou shouldst have	more or less passion for gaming.
<i>Egli av- rébbe</i>	<i>allóra ragió- ne di lagnár- si, perchè</i>	He would have	then reason to com- plain, because
<i>noi avré- mmo</i>	<i>impedito l' esecuzióne de' suoi or- dini</i>	we should have	hindered the execu- tion of his or- ders.
<i>Voi avréste</i>	<i>conchiúso questo ma- trimónio, mentre</i>	You would have	concluded this mar- riage, while

* Poets say, *io, or egli avría ; noi avríamo, or avriéno ; egli avríano*. Vulgar barbarisms, *io averéi, or aréi ; noi avrébbamo, or avrébbemo ; voi avrésti ; églino arébbéro*.

<i>églino av- rèbbero, or avrèbbono</i>	<i>intraprèso</i> they would have undertaken to op- <i>di oppór- visi</i> pose it.
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SECOND IMPERFECT.

S. Which, being joined to a Participle past, becomes the second Pluperfect of the Conjunctive Mood.*

<i>io avéssi</i>	<i>Se</i> <i>autorità sù di te,</i> <i>e che</i>	<i>I had, or</i> <i>might have</i>	<i>If</i> <i>authority over thee</i> <i>and that</i>
<i>tu avéssi</i>	<i>vóglia di conti- nuare a far del male, io ti puniréi.</i>	<i>thou hadst</i>	<i>a mind to continue</i> <i>to do ill, I would</i> <i>chastise thee.</i>
<i>egli avésse</i>	<i>Se</i> <i>intenzione di lasciá- re i suói cattí- ci costúmi, e che</i>	<i>he had</i>	<i>If</i> <i>a mind to leave off</i> <i>his bad habits, and</i>
<i>noi avéssi- mo</i>	<i>una sicúra promés- sa della sua fu- túra condóttá, noi l' aiuterém- mo.</i>	<i>we had</i>	<i>a sure voucher for</i> <i>his future con- duct, we would</i> <i>help him.</i>
<i>voi avéste</i>	<i>Se</i> <i>della gratitúdi- ne verso i vostri amici, e che</i>	<i>you had</i>	<i>If</i> <i>some thankfulness</i> <i>towards your</i> <i>friends, and that</i>
<i>églino avés- sero</i>	<i>avúto ragione di approvare la vostra con- dóttá, vi a- vrèbbero pro- tétto.</i>	<i>they had</i>	<i>reason to approve</i> <i>your conduct,</i> <i>they would have</i> <i>protected you.</i>

PERFECT.

<i>io ábbia a- vúto</i>	<i>Quantúnque</i> <i>poco fu una</i> <i>malattia</i> <i>pericolósa,</i> <i>non me ne</i> <i>risénto.</i>	<i>I have had</i>	<i>Though</i> <i>a little while ago</i> <i>a dangerous ill- ness, I am not</i> <i>the worse for it.</i>
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* It is a worthless solecism, peculiar to the Romans, to use this tense instead of the perfect to the indicative mood, and say, *Noi avéssimo ieri un bel divertiménto*, (instead of *noi avemmo*.) We took yesterday a fine diversion. But many from all parts of Italy are guilty of the following barbarisms—*io aéssi, aésse, or avésser*; *tu aéssi, or avésti*; *egli avéssi*; *noi aessémo, or avessémo*; *voi aéssi, avéni, or avésti*; *églino aéssino, or avessino*.—Editor.

FIRST PLUPERFECT.

io avrei avuto a-	<i>Allóra</i> <i>la conso-</i> I should have had <i>lazione di</i> <i>vedérlo</i> <i>fuóri di</i> <i>schiavitú.</i>	Then the comfort to see him out of sla- very.
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SECOND PLUPERFECT.

io avessi avuto	<i>Il ciél volésse, che</i> <i>la fortuna di</i> I had had <i>vedérlo pri-</i> <i>ma che mo-</i> <i>rísse.</i>	Would to God the happiness to see him before he died.
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9. FUTURE.

io avrò avuto a-	<i>Quándo</i> <i>questa ri-</i> I shall have had <i>spósta, non</i> <i>avrò più</i> <i>nulla da</i> <i>temére.</i>	When this answer, I shall have nothing more to be a- fraid of.
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10. INFINITIVE MOOD.

PRESENT, *avére*,* to have.

PERFECT, *avére avuto*, to have had.

FUTURE, *avére ad avére*
ésser per avére } To be about to have.
dovér avére

GERUND PRESENT, *avéndo*, having.

COMPOUND OF THE GERUND, † *di avére*, or *dell' avére*, of having.

PRESENT
ad avére, or *all' avére*, to having.
per avére, or *pell' avére*, for having.
coll' avére, or *con avére*, by having.
in avére, or *nell' avére*, in having.

GERUND PAST, *avéndo avuto*, having had.

* This verb, before an infinitive with the particle *da*, or *a*, is equivalent to the verb *dovére*, (to owe;) as, *id ho da fare*, I ought to do; *avrèbbe a parláre il primo*, he ought to speak the first, &c.

† An important rule results from these compound forms of the gerund; namely, That the Italians never join the simple gerund to any preposition, as the English constantly do; and that the Italian infinitive is invariably substituted to the English gerund, when this is preceded by any preposition whatever.

PARTICIPLE PRESENT, *avénte*, having.*

PARTICIPLE PAST, *avúto*, *avúta*, *avúti*, *avúte*, had.

II. The following words being joined to the verb *avére* in Italian, are turned into English by the verb *éssere*, throughout all its moods, tenses, and persons.†

<i>Ho</i>	<i>fame</i>	<i>ragione</i>
I am	hungry	in the right
<i>Hai</i>	<i>scté</i>	<i>torto</i>
thou art	dry	in the wrong
<i>Ha</i>	<i>freddo</i>	<i>male</i>
He is	cold	not well
<i>Abbiamo</i>	<i>caldo</i>	<i>della prudénza</i>
We are	hot	prudent
<i>Avete</i>	<i>vergogna</i>	<i>della ritenutézza</i>
You are	ashamed	reserved
<i>Hanno</i>	<i>paúra</i>	<i>della gratitúdine</i>
They are	afraid	grateful

12. The same exchange of the verb *avére* for *éssere* takes place in the following instances.

Non so che età avéra vostra zio.

I do not know how old your uncle was.

Mio fratello avrà venticinque anni dománi.

My brother will be five and twenty years old to-morrow.

* The generality of grammarians, as well as our Author, misled by the English grammar, which has no particular termination for the participle present (that in *ing* serving both to the gerund and this participle), have neglected giving this inflection of the Italian verbs, which, although in most cases, may be resolved in the present or imperfect of the indicative or subjunctive mood, preceded by *che*, yet it is met with in the classics, and has a peculiar grace and elegance in poetry and compositions of taste, as may be seen in the following passage from *Villani* quoted by *Cicco*, who, in his learned treatise on verbs, has bestowed no less than eight close pages in quarto, to lay down rules, and set forth the beauties of this participle. *Or non è questa terra quasi una grande nave portante uomini tempestanti, pericolanti, soggiacenti a tanti marosi, ed a tante tempeste, teménti il pericollare, sospiranti il porto?* What else is this world then, if not like a large ship bearing men in the storm, and in danger, liable to be tossed by so many billows and squalls, fearing to perish, and sighing for a haven? Where we may observe, 1. That all the above participles may be resolved, as mentioned above, in *che porta*, *che tempestano*, *che pericolano*, *che soggiacciono*, *che temono*, *che sospirano*; but not, however, without great loss of energy and rhetorical strength. 2. That all such particles are regularly formed from the gerund, by changing the final *do* into *te*, for the singular, and into *ti* for the plural, each answering to both genders, according to the rule of all adjectives ending in *E*. See it at p. 21, n. 16.—Editor.

† When we speak of *cold*, *heat*, *hunger*, *thirst*, or of the *age* of any body, we make use of the verb *avére*.

Le mie sorelle non ne avranno più di ventidue.

*My sisters will be but twenty-two.**

Che età ha vostra madre?

How old is your mother?

Abbiâte la bontà d' accordármi quèsto favóre.

Be so kind as to grant me this favour.

Se vostro padre volésse avér la bontà di prestármi, or di darmi in presto un cavállo.

If your father would be so good as to lend me one of his horses.

13. We also substitute very often the verb *avére* to the verb *éssere* (in the third person only) in the following and other similar instances.

Quánte miglia ci ha? (instead of) *ci sono.*

How many miles are there?

Ebberi di quèlli, che vóllero (instead of) *vi fúrono.*

There were some who would, &c.

Comecchè oggi v' ábbia ricchi uómini, &c. (instead of) *vi siano.*

Although there are now-a-days many rich men, &c.

Ve n' ebbe già uno (instead of) *vene ne fu.†*

There was already one, &c.

But such expressions are not of the familiar style.

* The particle *but*, in this and other similar cases, is turned in Italian by *non altro che*, *più ai*, or *se non*, with a negative before the verb; as, He did but read and write, *non fece altro che leggere e scrivere*; I will stay there but two or three days, *non vi resterò più di due o tre giorni*; or *se non due o tre giorni*; but this is rather harsh. The expressions *non ne avranno che*; *non vi resterò che*, &c. as the Author had here incautiously suggested, although they might be instanced in our classics, are pure Gallicisms not to be imitated; since no Tuscan speaker or writer could be possibly guilty of such barbarisms, unless more fond of reading and speaking French than his mother tongue.—Editor.

† By these last instances, it is observable, that not only the verb *avére* may be used with great propriety for the verb *éssere*, but that the verb *avére* is sometimes elegantly used in the singular, although the noun to which it is joined be in the plural.

The Verb *ESSÉRE* (to be) exemplified.

INDICATIVE MOOD.

PRESENT TENSE.

14. Which, when joined to a Participle Past, forms the Perfect of the Indicative.*

<i>Io sono†</i>	<i>conténto di sentíre,</i> <i>che</i>	I am	glad to hear that
<i>tu sci, or</i> <i>se'</i>	<i>divenúto diligénte</i> <i>quánto túo fra-</i> <i>télló.</i>	thou art	become as diligent as thy brother.
<i>Eglí è</i>	<i>talménte dato alla</i> <i>lettúra, che</i>	He is	so much addicted to reading, that
<i>Noi siámo</i>	<i>qualche volta obbli-</i> <i>gati di serrárgli</i> <i>i libri colla chiá-</i> <i>ve.</i>	we are	sometimes obliged to lock up his books.
<i>Voi siéte*</i> <i>or sete</i>	<i>molto spesso in casa</i> <i>a lavoráre, men-</i> <i>tre</i>	You are	very often working at home, whilst
<i>églino</i> <i>sono†</i>	<i>fuóri a divertírsi.</i>	they are	abroad diverting themselves.

IMPERFECT.

15. Which, when joined to a Participle Past, becomes first Pluperfect of the Indicative.‡

<i>Io cra, or</i> <i>cro§</i>	<i>sempre malincónico</i> <i>ogni volta che</i>	I was	always sorrowful every time that
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* Poets say *egli è* and *voi sete*, but since Boccace has made use of this last, and the moderns constantly say and write it, it must be considered at least as correct, even in prose; although *siéte* be preferable.—The vulgar say, *io so*; *egli ene*; *noi siáno*, or *siémo*; *voi siete*; *egtino enno*.—Editor.

† The learner ought to pronounce the first *O* of these two inflections close, and never imitate the Romans and other Italians in the pronunciation of this first vowel, who pronounce it open, against the universal practice of the Florentines, and what was stated in Lecture I. p. 4. n. 6.—Editor.

‡ In poetry *noi erámo*, *voi eráte*.—According to *Buonmattei*, and the authors of the notes to his grammar (the Academicians Della Crusca), *noi éramo*, and even *voi eri*, should be tolerated in common conversation, it being in universal use to say so in Tuscany and elsewhere; but they can never pass for correct in elegant prose.—Editor.

§ See the end of note * to the imperfect of the auxiliary verb *avére*.—Editor.

<i>tu eri</i>	<i>indispósto,</i>	thou wast	indisposed.
<i>Egli era</i>	<i>in campágnà a</i> <i>dìvertìrsi,</i> <i>mentre</i>	He was	in the country di- verting himself, whilst
<i>noi eravá- mo</i>	<i>in città ad ag- giustáre i</i> <i>suói conti.</i>	we were	in town settling his accounts.
<i>Voi eraváte</i>	<i>sotto il capan- nétto a bere il</i> <i>tè, mentre</i>	You were	in the summer- house drinking tea, whilst
<i>églino éra- no</i>	<i>nel fiume a ba- gnársi.</i>	they were	in the river bathing themselves.

FIRST PERFECT.

16. Which, being joined to a Participle Past, forms the second Pluperfect of the Indicative.*

<i>Io fui</i>	<i>più mesto dopo- ché</i>	I was	more sad after
<i>tu fosti</i>	<i>partíto, che nel</i> <i>momento della</i> <i>tua parténza.</i>	thou wast	gone, than at the moment of thy departure.
<i>Egli fu</i>	<i>colto dallo spavén- to, allorchè</i>	He was	seized with fear when
<i>noi fummo</i>	<i>entráti nella</i> <i>nave.</i>	we were	got into the ship.
<i>Voi foste</i>	<i>fatti prigioníeri</i> <i>di guérre lo</i> <i>stesso giòrno,</i> <i>che</i>	You were	made prisoners of war the same day that
<i>églino fú- rono</i>	<i>messi in libertà.</i>	they were	set at liberty.

SECOND PERFECT.

<i>Io sono sta- to, &c.</i>	<i>† in città due</i> <i>settimane,</i>	I have been, &c.	in town two weeks,
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* Poets say *egli fue*; *églino furo*, or *foro*.—The vulgar say, *tu fusti*; *noi fússimo*, or *fóssimo*; *voi fosti*, *fusti*, or *fuste*; *églino, furno, funno*.—N. B. It is worth while to inform the reader, that, after much inquiry, the grammarians have succeeded to ascertain, that it has been and should be a constant practice with accurate writers to put an *U* in all those inflections of the verb *essere* in which this vowel cannot be followed by an *S*, and to put an *O*, in all those, in which an *S* immediately follows: thus, for instance, we have seen that *noi fummo* is correct, and *voi fuste* is looked upon as vulgar.—*Editor*.

† The participle *stato* does not form any tense with the verb *avére*, but with its own verb *essere*; for we can never say, *io ho stato*, as in English and French: but *io sono stato* (I am been) *sei stato*, (thou art been) and so on.—Observe farther what has been said concerning the participle *stato* in its *note* at the end of this conjugation.

FIRST PLUPERFECT.

<i>Io era stato, &c.</i>	<i>a comprár della carta, prima ch' egli arrivásse.</i>	I had been	to buy some paper before he arrived.
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SECOND PLUPERFECT.

<i>fui stato, &c.</i>	<i>Súbito che a prender congédo da lui, se ne partì.</i>	I had been	As soon as to take my leave of him, he set off.
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FUTURE.

17. Which being joined to a Participle Past, becomes the Future of the Conjunctive Mood.*

<i>Io sarò</i>	<i>assái più tranquillo, allorchè</i>	I shall be	much more easy when
<i>tu sarai</i>	<i>in luogo di sicurezza.</i>	thou shalt be	in a place of safety.
<i>Egli sarà</i>	<i>in città lunedì al più presto, e</i>	He will be	in town Monday at soonest, and
<i>noi saremo</i>	<i>in campagna sabato, o domenica al più tardi.</i>	we shall be	in the country Saturday or Sunday at farthest.
<i>Voi sarete</i>	<i>più comodo, allorchè</i>	You will be	more at your ease after
<i>eglino saranno</i>	<i>fuori della carrozza</i>	they shall be	gone out of the coach.

18. IMPERATIVE MOOD.

<i>Sii, or sia</i>	<i>soave, giusto, e moderato nelle tue correzioni; ed egli</i>	Be	mild, just, and moderate in thy reprimands; and
<i>sia</i>	<i>ragionevole ne' suoi comandi, se vuol essere, ubbidito.</i>	let him be	reasonable in his orders, if he wishes to be obeyed.

* Poets and elegant prose writers say, *egli sie, or fìa*; *eglino fieno, or fiano*.—The vulgar say, *io serò, tu sarai, egli sarà*; *noi saremo, voi sarete, eglino saranno*.
Editor.

<i>Siámo</i>	<i>in avvegnire più cáuti, ed atténti, e voi</i>	Let us be	hereafter more up- on our guard, and
<i>siáte</i>	<i>più moderáto ne' vostri desidérj.</i>	be ye	more moderate in your desires.
<i>Siéno or siano</i>	<i>pronti ad ese- guire, e tardi a deliberáre.</i>	Let them be	ready in executing, and slow in deli- berating.

CONJUNCTIVE MOOD.

PRESENT TENSE.

19. And when joined to a Participle Past, becomes a Perfect of the Conjunctive.*

<i>io sia</i>	<i>Purchè per ritornáre fra due mesi, e che</i>	I be	Provided back in two months, and that
<i>u sii, or sia</i>	<i>conténto, ch' io fáccia quésto viág- gio, io l' in- traprenderò, qualóra</i>	thou mayest be	contented that I should go on that journey, I will undertake it, in case that
<i>egli sia</i>	<i>nella stessa inten- zione da quì a qualche tempo, e che</i>	he be	of the same mind some time hence, and that
<i>noi siámo</i>	<i>allóra in città, per- chè ogni cosa sarà fattibile, caso che</i>	we be	then in town; for every thing may be done, if
<i>voi siáte</i>	<i>onéstó, e diligénte, e che</i>	you be	honest and diligent, and that
<i>églino sié- no, or siano</i>	<i>conténti della vo- stra condótta.</i>	they be	satisfied with your conduct.

FIRST IMPERFECT.

20. Which being joined to a Participle Past, forms the First Pluperfect of the Conjunctive†.

<i>Io saréi</i>	<i>d' opinione con- trária alla tua ;</i>	I should be	of a contrary opi- nion to thine,
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* We might say in poetry, *tu sie, egli sie*;—but *noi siémo* is a barbarism.—Editor.

† In poetry *tu fora, egli saría, or fora; noi saríamo, églino sariéno, saríano, or fórano*. It is very barbarous to say, *Io sarebbi, or saráve; non sarebbamo, voi sarésti, églino seriéno*.—Editor.

	<i>ma non per tanto</i>		and yet
<i>tu sarésti</i>	<i>il più fa- móso médi- co del mondo.</i>	thou couldst be	the most famous physician of the faculty.
<i>Egli sa- rébbe</i>	<i>conténto di stár- sene con noi, e</i>	He would be	satisfied to live a- mongst us, and
<i>noi sarém- mo</i>	<i>fortunáti nel possedérlo.</i>	we should be	happy in the pos- session of him.
<i>Voi saréste</i>	<i>il primo del vostro órdine, ed</i>	You would be	the first of your class, and
<i>églino sa- rébbero, or saréb- bono</i>	<i>gli últimi del loro</i>	they would be	the last of theirs.

SECOND IMPERFECT,

21. Which, being joined to a Participle Past, becomes the first Pluperfect of the Conjunctive.*

<i>io fossi,</i>	<i>Posto che più segréto, e che</i>	I was	Provided more cautious, or that
<i>tu fossi</i>	<i>così sincéro, come pre- téndi d'és- serlo, tutto andrèbbe be- ne.</i>	thou wert	as sincere as thou pretendest to be, all would go right.
<i>egli fosse</i>	<i>In caso che arriváto sano e salvo, e che</i>	he were	In case that arrived safe and sound, and that
<i>noi fossimo</i>	<i>informáti dello stato di sua sa- lúte, l' ánimò mio sarèbbe tranquillo.</i>	we were	informed of the state of his health, my mind would be at ease.
<i>Se voi foste</i>	<i>uscíto unmo-</i>	you were, or had	If gone out a moment

* Avoid these barbarisms of the Romans and some of the Tuscans ; *Io fosse*, or *fusse* ; *tu fosse*, or *fusse* ; *egli fossi*, or *fusse* ; *noi fossano*, *fússemo*, or *fússemo* ; *voi fosti*, *fusti*, or *fuste* ; *églino fússino*, or *fússino*.—See a notorious Roman solecism in note * at p. 140,—Also the N.B. at the end of the note * p. 140.
Editor.

<i>égli-no fos- sero, or fóssono</i>	<i>ménto più tardi, o che arriváti un they were or had moménto più presto, quéstà disgrázia non sarébbe seguíta</i>	later, or that arrived an instant sooner, that mis- fortune would have been pre- vented.
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PERFECT.

<i>io sia stato &c.</i>	<i>Quantúnque là, non mi ri- córdo più del luógo.</i>	I have been	Though there, I do not recol- lect the place.
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FIRST PLUPERFECT.

<i>Io saréi stato &c.</i>	<i>in città I should have been due ore prima.</i>	in town two hours sooner.
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SECOND PLUPERFECT.

<i>io fossi sta- to &c.</i>	<i>Purchè innocén-te, egli m' avrébbe perdonáto.</i>	I had been	Provided innocent, he would have forgiven me.
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FUTURE.

<i>io sarò sta- to &c.</i>	<i>Quando incampá-gna I shall have been due o tre gi- órni, ne sarò, annoiáto.</i>	When in the country two or three days, I shall be tired of it.
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22. INFINITIVE MOOD.

PRESENT, *éssere*, to be.PERFECT, *éssere stato*, to have been.

FUTURE, *éssere per éssere*,
avére ad éssere,
dovér éssere, } Going to be, or to be on the
point of being.

GERUND PRESENT, *esséndo*, being.*

* The classics, and even some of the modern writers, say *séndo*, instead of *esséndo*; but the student will do well not to adopt this contraction, which, if not judiciously used, would be highly improper.—Editor.

COMPOUND of the
GERUND PRESENT,*

di essere, or *dell' essere*, of being.
ad essere, or *all' essere*, to the being.
per essere, or *pell' essere*, for being.
coll' essere, or *con essere*, by being.
in essere, or *nell' essere*, in being.

GERUND PAST, *essendo stato*, having been.

PARTICIPLE PRESENT, *essente*,† being.

PARTICIPLE PAST, *stato, stata, stati, state*, been.‡

23. This verb being joined to a participle past in all its moods, tenses, and persons, forms the passive verb.

24. *Note.* 1st. That the compound tenses of this auxiliary, *essere*, contrary to the French and English languages, are formed by its simple tenses and its own participle, *stato*. 2dly. That when the verb *to be* is followed in English by the participle present in *ing* of another verb, it ought not to be expressed in Italian; and the gerund must be put in the same tense, number, and person, as the verb *to be* is. *Ex.* A diligent scholar is always learning, *Uno scolare diligente studia di continuo*. Apelles was daily drawing, &c. *Apelle disegnava ogni giorno*, &c. They will be perpetually lamenting their folly, *Si lamenteranno perpetuamente della loro pazzia*.

25. EXERCISES

on this last Rule.

Whilst the master is instructing, the scholars are playing.

Mentre maestro insegnare scolare ruzzare.
They will be every moment condemning themselves, and
ad ogni momento condannare,
saying, &c.
dire.

LECTURE XVIII.

*General Remarks on Verbs, with their MODELS for the three regular Conjugations.**

1. A verb is conjugated four ways, &c.

* See an important *note* *, at p. 137. — *Editor.*

† See a critical *note* †, at p. 137, calculated to prove the existence of this participle — *Editor.*

‡ The real participle past of the verb *essere*, is *suto*, or *essuto*; but they are now obsolete, at least in familiar discourse; for we have adopted *stato* for the participle of the verb *essere*, as well as for that of *stare*, which is its original verb. — *Editor.*

1. Affirming; as, *io ho*, I have. 2. Denying; as, *io non ho*, I have not. 3. Asking; as, *ho io?* have I? 4. Asking with a negative; as, *non ho io?* have I not?

I. In affirming, the pronoun, or nominative, is put before the verb; as, *ella dice*, she says. *Pietro parla*, Peter speaks. *Eglino s'ingannano*, they mistake. *Tutti gli uomini sono inclinati a far male*, all men are inclined to do evil.

II. In denying, the negative particle is put before the verb; as, *io non temo nessuno*, I fear nobody. *Io non bevo, nè mangio*, I neither eat nor drink. *Voi non avete per ancora cominciato*, you have not begun yet. *Io non ho nulla, or niente a fare*,* I have nothing to do. *Voi non ne avete*, you have none.

III. In asking, the personal pronoun is often omitted in the familiar style; but when expressed, it must be placed immediately after the verb in simple tenses, and between the verb and the participle in the compound ones; as, *do io?* do I give? *Hai tu errato a chiamarlo?* hast thou done wrong to call him? When there is a substantive in the sentence, it is likewise generally put after the verb and the pronoun; as, *è egli arrivato il bastimento?* is the ship arrived? *Parla egli bene mio padre?* does my father speak well?

IV. In asking with a negative, we put the negative before the verb; as, *non è egli in città?* is he not in town? *Non avremo noi il piacere di vedervi questa sera?* shall we not have the pleasure to see you this evening? *I vostri amici non sono egliano ancora arrivati?* are not your friends arrived yet?

2. In the imperative mood, when there is a negation, we make use of the infinitive, instead of the second person singular, and say, *Non essere*, instead of *non sii*, do not be; *non avere*, *non amare*, *non temere*, *non sentire*, instead of *non abbi*, *non ama*, *non temi*, *non senti*, do not have, love, fear, feel; which is owing to the verb *devi* being understood; as, *non devi essere*, thou must not be.†

* Two negatives in Italian are not always equivalent to an affirmative, as in English; since, besides *non*, we may put in the same sentence one of the following words implying a negative, viz. *mai*, *nè*, *niénte*, *nulla*, *punto*, *niúno*, *verúno*, *nessúno*, provided the first negative, which may be either *mai* or *non*, be placed before the verb and the second after it; as, *voi non avevate nulla di meglio ad offerir loro*, you had nothing better to offer them. *Non v'ha niúno quaggiù pienamente felice*, nobody is in this world perfectly happy.—*Author*. This is the general rule, but it is liable to exceptions too numerous to be here enumerated; they must therefore be learned by practice.—*Editor*.

† Poets do not regard this rule, and put the usual inflection of the imperative in all cases, if required. COUNT ALFIERI, in his excellent tragedies, has seldom adopted it, and *Ariosto*, above all, sanctions this practice.—*Editor*.

3. EXERCISES

on the above Rules.

I am not ready yet. You are able to do this. They
pronto ancóra *capáce a fare*
 are all gone. He has not answered a single word. I had
andúto via *rispósto* *solo parólu*
 nothing good to give him. Thou hadst nothing to tell him
di buóno da dare *da dire*
 in particular. Has he won the game? Should they have
segréto *guadagnáto partíta*
 undertaken the work? Have they not refused to do it?
intraprésó *opera?* *ricusáto di fare?*
 Shall he not have time enough to write to him? They have
tempo abbastánza da scrívere
 nothing better to offer to them? Shall we have none?
di meglio *offeríre* *avére*

Other interesting Observations on Verbs.

The infinitives of the English verbs are known by the particle *to*, which is generally before them.—See the real force of this particle farther on, n. 9, 10, 11, and 12.—The infinitives in Italian are known by their termination, viz. in *ARE*, *ERE*, *IRE*; as, *amáre*, to love; *vedére*, to see; *finíre*, to end.—Many Italian verbs have two terminations for the infinitive. Some end either in *ARE* or *IRE*, and others either in *ERE* or *IRE*. See the *Tables* of them in Lecture XXIV.

5. The English gerunds end in *ing*; as, *having*, *being*, *loving*; the Italian end in *ando*; as, *amándo*, for the first conjugation; in *endo*, for the second and third; as, *credéndo*, believing; *udéndo*, hearing.

6. ¶ The same termination in *ing* expresses in English the participle present, which in Italian ends in *ante*, for the first conjugation, and in *ente* for all other verbs. See, on this subject, *note **, at p. 137.—These participles are constantly made to agree with their substantives, as all adjectives ending in *E*. See p. 16, n. 1.

7. Although the English participles past are very irregular, they generally terminate in *ed*, as *loved*. In Italian they have three terminations for the regular verbs, of the three conjugations, viz. in *ato*, as, *amáto*, loved, for the first conjugation; in *uto*, as, *credúto*, believed, for the second; in *ito*, as, *servíto*, served, for the third.

8. Some participles of the irregular verbs have different terminations, as will be observed in the *General Observa-*

tions, and in the *Alphabetical List* of the same, exhibited in *Lecture XXIV*, which see.

9. The infinitive, in Italian, when preceded by the definite article, has the nature of a substantive; as, *è proibito il far male*, it is forbidden to do evil. *Non è civile l'interrompere gli altri quando parlano*, it is not polite to interrupt others when they speak. *Non è sempre bene il correggere i fanciulli*, it is not always proper to correct children. *Il ruzzare è qualche volta necessario*, to play is sometimes necessary.

10. In the above instances, and others similar to them, which very frequently occur, the infinitive mood does the office of the substantive in English, as well as in Italian; the only difference is, that in English the particle *to* supplies the place of the Article, and consequently it cannot be then looked upon as a mere sign of the infinitive, as many maintain without any restriction.

11. ¶ The English do not join to their infinitives any other particle than *to*; and, therefore, in all other sentences, besides those like the above n. 9, the Italian infinitives are expressed by the English gerunds; as, *l'essere*, the being; *il mangiare*, the eating; *lo studiare*, the studying; *in*, or *nell'avere*, in having; *col bere*, by drinking; *collo studiare*, by studying; *senza mangiare*, without eating; *per ridere*, for laughing.

12. The indefinite articles, or prepositions, *di*, *a*, *da*, are very often placed before the Italian infinitives, and are mostly rendered by the English particle *to*. Ex. *E tempo per V. S. di cominciare a parlár Italiano*, it is time for you, Sir, or Madam, to begin to speak Italian; *questo è un frutto da mangiare*, this fruit is good to eat; *la signóra è andata a passeggiare*, the lady is gone to take a walk.

13. When the English simple preterites come alone in a sentence, they are expressed in Italian in two ways, viz. by the first, or by the second perfect. *Imo*. If the past action, expressed by the English preterite, is fixed in regard to time; as, *I had it from him yesterday*, then the first perfect must be used; as, *l'ebbi da lui ieri*; *I was there last week*, *io fui là la settimana passata*; *I spoke to her last night*, *le parlai ieri sera*. *2do*. But if the action past is not determined with regard to time, or if it was done the same day it is spoken of, the second perfect must be used; as, *I had it from him*, *io l'ho avuto da lui*; *I was there*, *io sono stato là*; *I spoke to her*, *io le ho parlato*.

14. ¶ The compound tenses, in all active, and some of the neuter verbs, are formed by the help of the auxiliary

verb *avere*, adding to it the participle past; as, *Io ho parlato, Io arêva parlato, &c.* I have spoken, I had spoken, &c.

15. ¶ We also sometimes make use of the verb *essere* in the compound tenses, but, as BUOMMATTEI observes, it must only be used in the *intransitive* or *neuter* verbs; as, *Io sono andato, tu sei venuto, egli è sceso, &c.* I am gone, thou art come, he is come down, &c. This rule may be of some use, though subject to many exceptions, as practice will shew.

16. The verbs in *care* and *gare*, as, *predicare, spiegare, &c.* take an *H* in those tenses in which *C* and *G* would precede *E* or *I*. Therefore, in the present of the indicative, they make *tu predichi, tu spieghi, &c.* in the future, *io predicherò, io spiegherò, &c.* in the imperative, *predichi egli, spieghi egli*, and so on.

17. ¶ Verbs that end in *iare*, and *icare*, as, *annoiare, to tire; adempiere, to fulfil, &c.* in all those persons in which we ought to take away *are* and *ere*, and put an *i*, either alone or with other letters, (see the *Table* of the Inflections, LECT. XXIV.) such an *i* is not added in these verbs, and either only their finals, *are* and *ere*, are taken away, or the other final letters are substituted to those of their infinitives without another *i*; thus we say, for instance, *tu annoi, tu adempi,** thou tirest, thou fulfillest; *noi annoiamo, noi adempiamo*, we tire, we fulfil, &c.

18. ¶ *Exception.*—To those verbs, however, whose accent falls, in some inflections, on their *i* before *are* or *ere*, another *i* is added, and the first of them is marked with an acute accent, since they are both to be distinctly uttered in two separate syllables: as, *tu desù, tu spii*, thou desirest, thou spiest; *èglino, desiino, èglino spiiino*, they may desire, they may spy, &c. See in the *Vocabolario Della Crusca*, the verbs *inmiare, traviare, &c.*—The same orthography takes place in the first person of the perfect tense of the verbs in *ire*, for the same reason of the accent.

* From what has been observed at p. 8, n. 17, concerning the *j lungo* being instead of *i*, the above inflections might be written with an *j lungo*; but the Academicians *Della Crusca* have not regularly extended the use of that letter to verbs, in any inflection whatever, although the use they have prescribed of this letter may allude to verbs as well as nouns. For they said, that use has introduced it at the end of those words in which we ought to write *ii*. The inflections, *ingój, strazj*, of the verbs *ingoiare, straziare*, are twice found thus written in their *vocabolario*, and therefore the similar ones, *annoi, stanzi*, of the verbs *annoiare, stanziare*, written with an *i*, must be supposed slight inaccuracies of the Academicians, rather than proofs subversive of the universal rule assigned by them for the right use of the *j lungo*.—See an observation on the verb *odiare*, in the *Alphabetical List* of the irregular verbs.—Editor.

19. In our language we have no simple tenses for the passive verbs, as the Latins, who say, *amor, amabar, &c.* but we make use of the verb *essere* with the passive participle of the verb we intend to conjugate; as, *io sono amato, or amata, I am loved; io era, or fui amato, I was loved; and so forth, as we shall see hereafter.*

See more observations on the formation of the tenses of verbs at LECTURE XXIV. just before the *Alphabetical List of Irregular Verbs.*

MODELS

Of the three Regular Conjugations.

20. ADVERTISEMENT by the EDITOR.

The Author having entirely omitted noticing the inflections of the Tuscan verbs, which are either only *poetical*, or improperly used by the Italians of low education, and therefore called *vulgar*, I have pointed them out in the notes throughout the two auxiliaries, *avere* and *essere*.

For the sake of brevity and perspicuity in the display of the three following models, I have placed each such inflection in separate columns, at the right hand of the *correct* ones, according to the method first taught by *Gigli*, and followed by *Pistolessi* and *Mastrofini* on a much larger scale. By these means, the student may learn several thousand words only *poetical*, since each regular verb will have as many of them as its model; and may, in the same proportion, avoid imitating the *incorrect* Italians in the abuse of their language, at least as to the conjugation of the regular verbs.

The above-mentioned eminent grammarians, indeed have also exhibited in separate columns the *obsolete* terminations of the verbs. These I have omitted, for two reasons: 1st. Because whatever is obsolete in verbs cannot be met with but in authors beyond the reach of the learner. 2dly. Because many of the obsolete inflections have still remained in the mouth of the illiterate in Italy, and I have therefore been able to exhibit them among the *vulgar* ones.

First Regular Conjugation in Are.

21. INDICATIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I speak	<i>Io párlo</i>	—	—
Thou speakest	<i>tu párli</i>	<i>parle</i>	—
He speaks	<i>egli párla</i>	—	—

	Correct.	Poetical.	Vulgar.
We speak	<i>noi parliámo</i>	—	<i>parliáno, parlámo</i>
You speak	<i>voi parláte</i>	—	—
They speak	<i>églino párlano</i>	—	<i>párlono</i>

IMPERFECT.*

	Correct.	Poetical.	Vulgar.
I did speak, or I was speaking	<i>parláva, or parlávo</i>	—	—
Thou didst speak	<i>parlávi</i>	—	—
He did speak	<i>parláva</i>	—	—
We did speak	<i>parlavámo</i>	—	<i>parlavómo, or parlamio</i>
You did speak	<i>parlaváte</i>	—	<i>parlávi</i>
They did speak	<i>parlaváno</i>	—	<i>parlárono</i>

PERFECT.†

	Correct.	Poetical.	Vulgar.
I spoke	<i>parláí</i>	—	—
Thou spakest	<i>parlásti</i>	—	—
He spoke	<i>parlò</i>	—	<i>parlòe</i>
We spoke	<i>parlámmo</i>	—	<i>parlássimo</i>
You spoke	<i>parláste</i>	—	<i>parlásti</i>
They spoke	<i>parlárono</i>	<i>parlár, parláro</i>	<i>parlórono, parlónno, or parlórno</i>

FUTURE.

	Correct.	Poetical.	Vulgar.
I shall speak	<i>parlerò</i>	—	<i>parlarò, or parlómno</i>
Thou shalt speak	<i>parlerái</i>	—	<i>parlarái</i>
He shall speak	<i>parlerà</i>	—	<i>parlaròe</i>
We shall speak	<i>parlerémo</i>	—	<i>parlarémo</i>
You shall speak	<i>parleréte</i>	—	<i>parlaréte</i>
They shall speak	<i>parleránno</i>	—	<i>parlaránno</i>

* It is a very mistaken, but prevalent notion, that the English has no imperfect tense; for, whenever they say, *I was speaking, I was fearing, I was finishing*, &c. they convey precisely the same idea as the Italian tenses *io parláva, io teméva, io finíva*. The English, therefore, want this tense only in the verb *to have*, and *to be*, and vary from the Italians in the use of it in some instances. Nevertheless, if learners would remember, that whenever the English use such compound tense, or that it would be possible to use it, the Italian imperfect must be adopted, they might avoid a number of mistakes too frequent among the students of the Italian language.—See another important note †, p. 131.—Editor.

† See a most despicable Roman solecism in the use of this tense, at note *, p. 132.—Editor.

22. IMPERATIVE MOOD.

	Correct.	Poetical.	Vulgar.
<i>Wanting</i>			
Speak thou	<i>párla</i>	—	—
Let him speak	<i>párlí</i>	—	—
Let us speak	<i>parliámo</i>	—	—
Speak you	<i>parláte</i>	—	—
Let them speak	<i>párlino</i>	—	—

23. CONJUNCTIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I may speak	<i>párlí</i>	<i>parle</i>	—
Thou mayest speak	<i>párlí</i>	—	—
He may speak	<i>párlí</i>	<i>parle</i>	—
We may speak	<i>parliámo</i>	—	—
You may speak	<i>parliáte</i>	—	—
They may speak	<i>párlino</i>	—	<i>párliano</i>

FIRST IMPERFECT.*


	Correct.	Poetical.	Vulgar.
I should speak	<i>parleréi</i>	<i>parlere'</i>	<i>parlaréi</i>
Thou shouldst speak	<i>parlerésti</i>	—	<i>parlarésti</i>
He should speak	<i>parlerébbe</i>	<i>parlería</i>	<i>parlarébbe</i>
We should speak	<i>parlerém- mo</i>	<i>parleríamo, or parleriémo</i>	<i>parlarébbamo, parleréssimo or parlareb- bamo</i>
You should speak	<i>parleréste</i>	—	<i>parlaréste</i>
They should speak	<i>parleréb- bero, or par- lerébbono</i>	<i>parleríano</i>	<i>parlerébboro, or parlareb- bano</i>

SECOND IMPERFECT.*

	Correct.	Poetical.	Vulgar.
I might speak	<i>parlássí</i>	—	<i>parlásse</i>
Thou mightest speak	<i>parlássí</i>	—	<i>parlásse</i>
He might speak	<i>parlásse</i>	—	<i>parlássí</i>
We might speak	<i>parlássimo</i>	—	<i>parlássemo</i>
You might speak	<i>parlásté</i>	—	<i>parlásse, par- lássí, or par- lásti</i>
They might speak	<i>parlássero</i>	—	<i>parlássino</i>

* Concerning this tense, see a most despicable Roman solecism observed at note *, p. 135.—*Editor.*

24. INFINITIVE MOOD.

PRESENT, to speak, *parláre*.PERFECT, to have spoken, *avér parláto*.FUTURE, to be about to speak, { *avér a parláre*,
 ésser per parláre,
 dovér parláre.GERUND PRESENT, speaking, *parlándo*.COMPOUND of the GERUND PRESENT.* { of speaking, *di parláre*, or *del parláre*.
 to speaking, *a parláre*, or *al parláre*.
 for speaking, *per parláre*, or *pel parláre*.
 with speaking, *col parláre*, or *con parláre*.
 in speaking, *nel parláre*, or *in parláre*.GERUND PAST, having spoken, *avéndo parláto*.PARTICIPLE PRESENT, speaking, *parlánte ti*.†PARTICIPLE PAST, spoken, *parláto*, *ta*, *ti*, *te*. See other CHARACTERISTIC MOODS at the end of the last regular conjugation.*Second Regular Conjugation in Ere.*

25. INDICATIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I fear	<i>Io témo</i>	—	—
Thou fearest	<i>tu témi</i>	—	—
He fears	<i>egli téme</i>	—	—
We fear	<i>noi temíamo</i>	—	<i>temiáno, or te- mémo</i>
You fear	<i>voi teméte</i>	—	—
They fear	<i>églino témono</i>	—	<i>témáno, or té- meno</i>

IMPERFECT.

	Correct.	Poetical.	Vulgar.
I did fear, or was fearing‡	<i>teméva, or temévo</i>	<i>teméa</i>	—
Thou didst fear	<i>temévi</i>	<i>teméi</i>	—
He did fear	<i>teméva</i>	<i>teméu</i>	—
We did fear	<i>temevámo</i>	<i>temécámo</i>	<i>temévómo, te- mémio</i>
You did fear	<i>temeváte</i>	—	<i>temévì</i>
They did fear	<i>temeváno</i>	<i>temécáno</i>	<i>temevono</i>

* See an important note *, p. 136.—Editor.

† See a critical note †, p. 137, calculated to prove the existence of this participle.—Editor.

‡ See note ‡, at the imperfect of the first conjugation, p. 151.—Also note †, p. 131.—Editor.

PERFECT. *

	Correct.	Poetical.	Vulgar.
I feared	<i>teméi, ortemétti</i>	<i>teme'</i>	—
Thou fearedst	<i>temésti</i>	—	—
He feared	<i>temè or temétte</i>	<i>teméo</i>	—
We feared	<i>temémmo</i>	—	<i>teméttemo</i>
You feared	<i>teméste</i>	—	<i>temesti</i>
They feared	<i>temérono, or teméttero</i>	<i>teméro</i>	<i>temettano</i>

FUTURE.

	Correct.	Poetical.	Vulgar.
I shall fear	<i>temerò</i>	—	<i>temeróe</i>
Thou shalt fear	<i>temerái</i>	—	—
He shall fear	<i>temerà</i>	—	<i>temeráe</i>
We shall fear	<i>temerémo</i>	—	<i>temeréno</i>
You shall fear	<i>temeréte</i>	—	—
They shall fear	<i>temeránno</i>	—	—

26. IMPERATIVE MOOD.

	Correct.	Poetical.	Vulgar.
<i>Wanting</i>			
Fear thou	<i>témi</i>	—	<i>teme</i>
Let him fear	<i>téma</i>	—	<i>temi</i>
Let us fear	<i>temiámo</i>	—	—
Fear you	<i>teméte</i>	—	—
Let them fear	<i>témano</i>	—	<i>témìno</i>

27. CONJUNCTIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I may fear	<i>téma</i>	—	<i>temì</i>
Thou mayest fear	<i>témi, ortéma</i>	—	—
He may fear	<i>téma</i>	—	<i>temi</i>
We may fear	<i>témiamo</i>	—	—
You may fear	<i>temiáte</i>	—	—
They may fear	<i>témano</i>	—	<i>témìno</i>

FIRST IMPERFECT.

	Correct.	Poetical.	Vulgar.
I should fear	<i>temeréi</i>	—	—
Thou shouldst fear	<i>temeréstì</i>	—	—

* See a most despicable Roman solecism in the use of this tense, at note *, p. 132.—Editor.

	Correct.	Poetical.	Vulgar.
He should fear	<i>temerébbe</i>	<i>temerúa</i>	—
We should fear	<i>temerémmo</i>	<i>temeriano</i>	<i>temerébbemo,</i> <i>temeréssimo, or</i> <i>temerébbamo</i>
You should fear	<i>temeréste</i>	—	<i>temerésti</i>
They should fear	<i>temerébbero</i>	—	—

SECOND IMPERFECT.*

	Correct.	Poetical.	Vulgar.
I might fear	<i>teméssi</i>	—	<i>temésse</i>
Thou mightest fear	<i>teméssi</i>	—	—
He might fear	<i>temésse</i>	—	<i>teméssi</i>
We might fear	<i>teméssimo</i>	—	<i>teméssemo</i>
You might fear	<i>teméste</i>	—	<i>temésti, teméssi,</i> <i>or temésse</i>
They might fear	<i>teméssero</i>	—	<i>teméssino</i>

28. INFINITIVE MOOD.

PRESENT, to fear, *temére*.

PERFECT, to have feared, *avér temúto*.

FUTURE, to be about to fear, { *avére a temére,*
 ésser per temére,
 dovér temére.

GERUND PRESENT, fearing, *teméndo*.

COMPOUND of the GERUND PRESENT, { *of fearing, di temére, or del temére.*
 to fearing, a temére, or al temére.
 for fearing, per temére, or pel temére.
 with fearing, col temére, or con temére.
 in fearing, nel temére, or in temére.

GERUND PAST, having feared, *avéndo temúto*.

PARTICIPLE PRESENT, fearing, *teménte, ti, ‡*

PARTICIPLE PAST, feared, *temúto, ta, ti, te. †*

See other CHARACTERISTIC MOODS at the end of the last regular conjugation.

Third Conjugation in Ire.

29. INDICATIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I end	<i>Io finisco. §</i>	—	—

* See a most barbarous Roman solecism, in the use of this tense, observed at note *, p. 135.—Editor.

† See an important note *, at p. 136.—Editor.

‡ See a critical note ‡, p. 137, calculated to prove the existence of this participle.—Author.

§ A verb in *isco* is given for the third regular conjugation instead of the verb

	Correct.	Poetical.	Vulgar.
Thou endest	<i>tu finisci</i>	—	—
He ends	<i>egli finisce</i>	—	—
We end	<i>noi finiamo</i>	—	<i>finischiamo,</i> <i>finiano, or</i> <i>finimo</i>
You end	<i>voi finite</i>	—	—
They end	<i>eglino finiscono</i>	—	<i>finiscano</i>

IMPERFECT.

	Correct.	Poetical.	Vulgar.
I did end, or was ending*	<i>finiva, or finivo</i>	<i>finia</i>	—
Thou didst end	<i>finivi</i>	—	—
He did end	<i>finiva</i>	<i>finia</i>	—
We did end	<i>finivamo</i>	—	<i>finimio</i>
You did end	<i>finivate</i>	—	<i>finivi</i>
They did end	<i>finivano</i>	<i>finiano, or finieno</i>	<i>finirono</i>

PERFECT.†

	Correct.	Poetical.	Vulgar.
I ended	<i>finii</i>	—	—
Thou endedst	<i>finisti</i>	—	—
He ended	<i>finì</i>	<i>finio</i>	<i>finie</i>
We ended	<i>finimmo</i>	—	—
You ended	<i>finiste</i>	—	<i>finisti</i>
They ended	<i>finirono</i>	<i>finiro</i>	<i>finirno, or fininno</i>

FUTURE.

	Correct.	Poetical.	Vulgar.
I shall end	<i>finirò</i>	—	<i>finiròe</i>
Thou shalt end	<i>finirai</i>	—	—
He shall end	<i>finirà</i>	—	<i>finiràe</i>
We shall end	<i>finiremo</i>	—	<i>finiréno</i>
You shall end	<i>finiréte</i>	—	—
They shall end	<i>finiranno</i>	—	—

dormire, to sleep; *servire*, to serve, or the like; since, amongst the verbs ending in *ire*, for one that is conjugated like *dormire*, there are twenty like *finire*, as will be seen by the List of the verbs in *ire*, and the paragraph ¶ 14, placed after them in Lecture XXIV. The verb *dormire* (like *servire* and others) is conjugated as follows: Indicative Present, *dormo, dormi, dorme, dormiamo, dormite, dormono*. Imperative, *dormi, dorma, dormiamo, dormite, dormano*. Conjunctive Present, *ch' io dorma, che tu dorma, ch' egli dorma, che noi dormiamo, che voi dormiate, ch' eglino dormano*. The other tenses like *finire*.

* See here note *, on the imperfect of the first conjugation, p. 151.—Also note †, p. 130.—Editor.

† See a vile solecism peculiar to the Romans in the use of this tense, at note *, p. 131.—Editor.

30. IMPERATIVE MOOD.

	Correct.	Poetical.	Vulgar.
<i>Wanting</i>			
End thou	<i>finisci</i>	—	—
Let him end	<i>finisca</i>	—	<i>finisci</i>
Let us end	<i>finiamo</i>	—	—
End you	<i>finite</i>	—	—
Let them end	<i>finiscano</i>	—	<i>finischino</i>

31. CONJUNCTIVE MOOD.

PRESENT.

	Correct.	Poetical.	Vulgar.
I may end	<i>finisca</i>	—	<i>finischi</i>
Thou mayest end	<i>finischi, finisca</i>	—	—
He may end	<i>finisca</i>	—	<i>finischi</i>
We may end	<i>finiamo</i>	—	<i>finischiamo</i>
You may end	<i>finite</i>	—	<i>finischiate</i>
They may end	<i>finiscano</i>	—	<i>finischino</i>

FIRST IMPERFECT.

	Correct.	Poetical.	Vulgar.
I should end	<i>finiréi</i>	<i>finiría</i>	<i>finirébbi</i>
Thou shouldst end	<i>finirésti</i>	—	<i>finiréste</i>
He should end	<i>finirébbe</i>	<i>finiría</i>	<i>finiráve</i>
We should end	<i>finirémmo</i>	—	<i>finirésti, or finiréssi</i>
You should end	<i>finiréste</i>	—	<i>finirébbamo, or finiréssimo</i>
They should end	<i>finirebbéro</i>	<i>finiriano</i>	<i>finirébbano</i>

SECOND IMPERFECT.*

	Correct.	Poetical.	Vulgar.
I might end	<i>finissi</i>	—	<i>finisse</i>
Thou mightest end	<i>finissi</i>	—	<i>finisti</i>
He might end	<i>finisse</i>	—	<i>finissi</i>
We might end	<i>finissimo</i>	—	<i>finissemo</i>
You might end	<i>finiste</i>	—	<i>finisti, or finissi</i>
They might end	<i>finissero</i>	—	<i>finissona, or finissimo</i>

32. INFINITIVE MOOD.

PRESENT, to end, *finire*.PERFECT, to have ended, *avér finito*.

* Concerning the use of this tense, see a pitiful Roman solecism observed at note *, p. 135.—*Editor*.

FUTURE, to be about to end, { *avér a finíre,*
ésser per finíre, or
doiér finíre.

GERUND PRESENT, ending *finéndo*.

COMPOUND of the GERUND PRESENT.* { of ending, *di finíre,* or *del finíre.*
 to ending, *a finíre,* or *al finíre.*
 for ending, *per finíre,* or *pel finíre.*
 with ending, *col finíre,* or *con finíre.*
 in ending, *nel finíre,* or *in finíre.*

GERUND PAST, having ended, *avéndo finíto.*

PARTICIPLE PRESENT, ending, *finénte ti, †*

PARTICIPLE PAST, ended, *finíto, ta, ti, te.*

☞ These are the three models of regular conjugations ; but as there are a great many verbs which in some tenses deviate from them, and are called *Irregular*, they will be found alphabetically arranged, and conjugated at the end of Lecture XXIV. See, however, the important OBSERVATIONS prefixed to them, as they may be of very great use to the learner.

STRIKING CHARACTERISTIC MOODS or FORMS

in the Conjugation of the Italian Verbs.

33. ¶ It is common to hear English Grammarians boasting of the advantages of the English tongue over most of the modern languages, consisting in the power of conjugating their verbs in three ways, being able to say either *I speak, I do speak, or I am speaking*, and so on for all the simple tenses and persons of the verbs *to be, or to do*.

34. ¶ This advantage becomes quite trifling, when compared to that of the Italian Language, which has nothing to envy in all the *supines, gerunds, and participles* of the Latin, since we can conjugate its verbs (besides the *Models* just now shewn, and the *Passive or Reciprocal* to be exhibited hereafter) in no less than SEVEN different MANNERS, by the means of the auxiliaries, *andáre, stare, avére, éssere, farsi,* and *veníre*, always implying a different accessory meaning with respect to the agent.

Here they are :—

I. MANNER.

35. ¶ With the verb *andáre*, and the *gerund* of any other verb which implies a *frequentative* signification, but with motion in the *agent* of what is meant by the *gerund* ; as

* See an important *note* *, at p. 136.—*Editor*.

† See a critical *note* †, p. 137, calculated to prove the existence of this participle.—*Editor*.

Io vo parlándo,

*Tu vai parlándo,
Egli va parlándo,
Noi andiámo parlándo,
Voi andáte parlándo,
Eglino vanno parlándo.*

I am speaking, *but properly*, I
walk, or move on speaking.
Thou art speaking, &c.
He is speaking, &c.

N.B. See mistakes of modern writers,
with respect to this conjugation, after
these *Seven Manners*.

And so on for all tenses of *andáre*.

II. MANNER.

36. ¶ With the verb *stare*, and the *gerund* of any other verb which implies *stillness* in the *agent* of what is meant by the *gerund*; as

*Io sto parlándo,
Tu stai parlándo,
Egli sta parlándo,
Noi stiámo parlándo,
Voi state parlándo,
Eglino stanno parlándo.*

I am speaking, *but properly*, I
stand still and speak, &c.

N.B. It is evident that neither this,
nor the above manner of conjugating
Italian verbs, can be rendered in Eng-
lish, without some quaint periphrases.

And so on for all the tenses of *stare*.

III. MANNER.

37. ¶ With the verb *avere*, the preposition *da*, *a*, or *ad*, and the *infinitive* of any other verb which implies a *compulsion* or *duty* imposed upon the *agent* of what is meant by the *infinitive*; as

*Io ho da, or a parláre,
Tu hai da, or a parláre,
Egli ha da, or a parláre,
Noi abbíamo da, or a parláre,
Voi avéte da, or a parláre,
Eglino hanno da, or a parláre.*

I must speak, &c.

Note. For this tense we are well
provided in English; but what should
we say for the *imperfect* and other
tenses? The verb *ought* might give the
meaning, but the tense would remain
unspecified.—It is, therefore, impossi-
ble, for instance, to render, *Io aveva
da parlare*, without a petty periphrasis,
and say, *I was obliged to speak*, or rather
It was incumbent upon me to speak, &c.

And so on for all the tenses of *avere*.

IV. MANNER.

38. ¶ With the verb *éssere*, the preposition *per*, and the *infinitive* of any other verb which implies the *imminence* or *impedence* of *time*, either *present*, *future*, *past*, or *conditional*, with respect to the *agent's* undergoing, or doing, what is meant by the *infinitive*; as

*Io son per parláre,
Tu sei per parláre,
Egli è per parláre,
Noi siámo per parláre,*

I am going to speak,
Thou art going to speak,
He is going to speak,
We are going to speak,

Voi siéte per parláre,
Eglino sono per parláre.

You are going to speak,
 They are going to speak.

And so on for all the tenses of *éssere*.

V. MANNER.

39. ¶ With the verb *stare* the preposition *per*, and the *infinitive* of any other verb which implies likewise the *imminence of time*, as in the IV. *Manner*, but with a *much greater degree of proximity* to the *agent's* doing or undergoing what is meant by the *infinitive*; as,

Io sto per parláre,

I am on the very point of speaking,

Tu stai per parláre,

Thou art on the very point of speaking, &c.

Egli sta per parláre,

N.B. Nothing short of a circumlocution like the above can render in the slightest degree this Italian form.

Noi stiamo per parláre,

Voi state per parláre,

Eglino stanno per parláre.

And so on for all the tenses of *stare*.

VI. MANNER.

40. ¶ With the reflexive verb *farsi*, the preposition *a* or *ad*, and the *infinitive* of any other verb which implies the *agent's preludes* (as it were) or *preparations*, consisting in gestures, motions, or other measures, to undergo or do what is meant by the *infinitive*; as

Io mi fo a parláre,

I set about speaking, or I prepare to speak,

Tu ti fai a parláre,

&c. &c. &c. &c. &c. &c. &c. &c.

Egli si fa a parláre,

Noi ci facciámo a parláre,

Voi vi fate a parláre,

Eglino si fanno a parláre.

And so on for all other simple tenses of the verb *farsi*.

VII. MANNER.

41. ¶ With the verb *venire*, and the *gerund* of any other verb which implies an *incipient* or *frequentative* signification, *without* any particular allusion to *motion*, or *stillness*, with respect to the agent of what is meant by the *gerund*; as

Io vengo parlándo,

I keep on speaking,

Tu vieni parlándo,

Thou keepest on speaking,

Egli viéne parlándo,

He keeps on speaking,

Noi veniámo parlándo,

We keep on speaking,

Voi veníte parlándo,

You keep on speaking,

Eglino véngono parlándo.

They keep on speaking.

And so on for all the tenses of the verb *venire*.

OBSERVATIONS

On the above SEVEN MANNERS of Conjugating the Verbs.

42. ¶ Although, in the definitions of the above seven conjugations, I have said, that the auxiliaries, *andàre, stare, avère, essere, farsi,* and *venire* may be respectively joined to either the *gerund* or *infinitive of any other verb*, it is obvious, that many exceptions must take place, either from the intrinsic meaning of some verbs, incompatible with the ideas conveyed by the auxiliaries and their prepositions, or from the agent of the sentence: for instance, *stare* with the *gerund* (see II. *Manner*) we said signified *stillness* in the agent; so it will be impossible to join it to the verb *correre*, to run, and say, *star corréndo*; since it would associate opposite ideas, of staying and running at the same time. We might, however, adopt the V. *Manner*, and say, *Io sto per correre*, which would mean, I am on the very point of running; since we may be supposed to stand still till we actually do run. Again, although *andàr guardando*, to go about and look, may be well associated; yet it would be absurd, speaking of the skill of a painter in drawing the eyes of a portrait, to say, *quel ritratto ci va guardando da ogni lato*, that portrait goes looking at us on all sides; but we ought to say, *ci sta guardando*, keeps looking at us, &c. Let the judicious scholar apply this observation with due discrimination to those sentences he wishes to express by any of the above conjugations, lest he should commit blunders as monstrous as that of *Soave*, to be corrected hereafter.

43. ¶ A caviller might say, that, since I have placed opposite to each of the above conjugations the corresponding English version, both languages have those properties which I hold out as peculiar to the Italian tongue. But any one proficient both in Italian and English will be able to refute such a conclusion, by assuring such critics, that the English I have been able to furnish consists, in most instances, in circumlocutions, exceedingly barbarous and inharmonious, and that, besides, it renders but very faintly these elegant Italian forms, as the definitions prefixed to each of them partly shew.

44. ¶ In the writings of modern Italians, many examples may occur, which might prove derogatory to the very definitions I have given of these conjugations; but were we to frame a grammar on the very inaccurate volumes of modern scribblers, and even of modern very learned men, who study every thing else besides their own native tongue, we must throw in the fire all our best classics, and the grammatical

labours of *Bembo*, *Salviati*, *Cinonio*, *Buonmattei*, and many more eminent men, together with what the learned Academicians *Della Crusca* have left us on that art. See, on the subject of the present decline of Tuscan literature, my ESSAY, prefixed to the Supplement of this work.—See also above, at p. 93. n. 39.

45. ¶ The *First Manner*, however, by the verb *andare*, and the *Second*, by *venire*, might be attacked with some apparent reason, since *Cinonio* (see *Trattato de' Verbi*. cap. lxii. and lxiii.) does not seem to have sufficiently set forth the different sense they convey in his Treatise on the Verbs. His numerous quotations are, however, sufficient to strengthen my definitions, to invalidate any contrary argument, and to prove as incorrect many passages of *Soave*, a modern writer of great fame, but whose *suavity* of style will never give delight to any classical Tuscan ear. For one instance out of a hundred, we read in *Antonio Leonelli*, *Pur la speranza d'un impiego, che ognór paréa vicino, nel suo cordoglio l' andava racconsolando*; Yet the hope of obtaining a situation, which seemed always near, continually kept comforting him in his sorrow. There being not the smallest shade of motion in the agent of the gerund *racconsolando*, which is *hope*, the verb *andava* is highly improper; and *Soave* ought to have said, *il veniva racconsolando*; which implies *no motion** in the agent, as stated in the definition of the *Seventh Manner*.

46. ¶ To convince my reader of what I have just advanced, it will, no doubt, be sufficient to state, that *Cinonio*, *ibid.* gives no less than *fourteen* examples of the first conjugation, which I might easily double, and not one among them but what implies *implicit motion* in the agent; while among those of *andare*, only one contains the idea of motion in the sentence.

Referring the most curious of my readers to *Cinonio* at large, I shall here subjoin, in a contracted manner, (see on this method, *note* *, p. 75,) the fourteen examples of the

* I have said, in the seventh definition, that the signification of that conjugation *has no particular allusion to motion*: but let my reader understand me rightly. I do not mean, that it cannot possibly imply *motion* in the agent; but only, that it may be used without this *motion* being supposed in it.—And, on the contrary, the *First Manner* should never be used without positive allusion to *motion* with respect to the agent, as stated in the definition. Thus, for instance, in the *Decamerone*, G. 8. n. 3, we read, that *Bruno* and *Buffalmacco*, to make *Calandrino* believe that he had found a stone, which rendered him invisible, *Or con una parola, or con un' altra su per lo Mugnone insino alla porta San Gallo il vennero lapidando*. Now with one word, and now with another, they kept throwing pebbles at him as they went up the *Mugnone*, as far as *San*

verb *andare*, and then dismiss this subject, in hopes of having convinced any reasonable reader of the accuracy of what I have above advanced. Examples—

1. *Gli venne veduta una
giovinezza assai bella, la
quale andava per li cam-
pi certe erbe cogliendo.*

De' camerone, G. 1, n. 4.

He accidentally saw a very pretty young girl, who went on gathering some plants about the fields.

2. *La Giovane della sua
sciagura dolendosi, tutto
il dì per lo salvatico loco
s' andò avvolgendo.*

Id. G. 5, n. 3.

The young woman, grieving at her misfortune, spent all that day wandering about that wild forest.

3. *Tu ridi forse perchè vedi
me uom d' arme andâr
domandando di queste cose
feminili.*

Id. G. 2, n. 9.

Thou laughest, perhaps, because thou seest me, a military character, going about and enquiring after these womanish trinkets.

Let the reader remember, that these words were said by the betrayed wife of *Bernabò*, who, in the disguise of a Turkish officer, meets with her betrayer as she was riding about the fair of Acre.

4. *Solo, e pensoso i più de-
serti campi
Vo misurando a passi
tardi e lenti.*

Petrarca.

Alone, and thoughtful, I go on measuring the most deserted fields with a grave and slow pace.

5. *Vidi in una fiorita, e
verde piaggia
Gente, che d' amor giva
ragionando.*

Idem.

I saw, on a flowery and green hill, people, who went on talking of love.

6. *Giovane, e bella in sogno
mi parca
Donna veder andâr per
una banda
Cogliendo fiori—*

Idem.

Methought, in my dream, I saw a young and beautiful woman, on one side, going on and gathering flowers.

7. *La Simona non fu percio
di sì povero animo, che
ella non ardisse a ricevere
amore nella sua mente, il*

Simona was not, however, of such a low spirit, as not to dare to harbour in her mind love, which, for a long time, had shewn its in-

Gallo's gate. Here we plainly see that they were all in motion, and walking; yet, since *Boccaccio* never meant to allude particularly to that state of the agents, but rather to the frequentative signification of the action of throwing pebbles at *Calandrino*, he used the auxiliary *venire* with greater propriety than *andare*, which last he would have unquestionably preferred, if the motion of the agents had been the most important circumstance of this sentence, as his other examples alleged in the text abundantly prove.—Editor.

quále con gli atti, e colle
paróle piacévole d'un gio-
vanétto di non maggiór
peso di lei, che dando an-
dàva per un suo malstro
lanaiuolo lana a filàre,
buóna pezza mostráto a-
véva di volérvi entràre.

Decamerone, G. 4, n. 7.

8. *Fiamétta per l' ámpia
pianúra su per le rugia-
dóse erbe infinattantochè
alquánto il sol fu alzáto,
con la sua campagnúa,
d' una cosa, e d' altra
con lor ragionádo, di-
portádo s' andò.*

Id. G. 5. Proem.

9. *Cominciárono i cani di
Currádo a seguíre i due
cavriúoli, li quáli già
grandicélli pascéndo an-
dávano.*

Id. G. 2, n. 6.

10. *E se al contár non erro
oggi ha sett' anni,
Chè sospirádo vo di
riva in riva.*

Petrarca.

11. *Là 've cantádo andái
di te molt' anni,
Or come vedi vo di te
piangéndo.*

Idem.

The poet makes here, (as in many other passages of his poems), by the words, *là 've*, there where, a plain allusion to those flowery meads, watered by the *Sorga*, where he constantly used to walk up and down, thinking of his *Laura*, for many years both before and after her death.

12. *A man manca* con lui
cantádo giva
Il Mantován.*

Idem.

There is not here the smallest doubt of *Petrarch's* vision consisting in a *pro-
cession* of famous men, whom he supposes following the triumphal car of *FAME*.

tention of dwelling there, by means of the pleasing gestures, motions, and words, of a youth of no higher condition than herself, who was going about carrying wool to spin, for a wool weaver, his master.

Fiametta went on a pleasure walk with her party, on the dewy turf of a most extensive plain, until the sun was high, conversing together on various subjects.

The dogs of *Currado* began to pursue the two fawns, which, grown already somewhat bigger, began to go grazing about.

And, if I mistake not in the reckoning, it is seven years this day, since I kept going and sighing from bank to bank.

There, where I went on singing of thee for many years, I am now going, as you see, weeping for thy sake.

The Mantuan poet went on singing at the left hand of him (meaning *Homer*).

* *Lui*, relating to *Homer*, very properly the Librarian of the *Medicean Library*, on the authority of invaluable MSS. has substituted to *a mano a man*, as universally read, (meaning in *succession*), the words *a man manca*, to the left hand; since the words *con lui* plainly hint, that these two poets were going together, and not one after another, as the old reading would mean.—*Editor*.

—OBSERVE also, that in the examples, n. 7, 8, 9, 10, 11, and 12, the *gerund* precedes the verb *andáre*, which inversion must be left to the poets, or to the most elegant prose-writers.

13. *Aréva per isciagúra un lavoratóre di quèsta donna quel di due suói porci smarriti, e andándogli cercándo, a quella torricèlla pervénne, e andádo gutádo per tutto, se i suói porci vedésse, sentì il miserábile piánto, che la sventuráta donna faceva.*

Decamerone, G. 8, n. 7.

One of the labourers of this woman's estate had unfortunately missed that day two hogs, and going in search of them, he went near that small tower; and while he thus went about, looking every where for them, he heard the piteful moaning of that unfortunate woman.

14. *E quèsto fatto, dopo alquánto il menò fuóri, e misecelo innúnzi, ed andándol tenéndo per la caténa di di'tro il condússe in su la piázza.*

Id. G. 4, n. 2.

This done, after some time time, he brought him out, and made him walk before him, and going on behind him, and keeping the chain in his hand, he led him as far as the square.

Thus, from all the above examples, we plainly see, that the first of the *Seven Manners* above exhibited, must imply *motion* in the agent, and that whoever would adopt it, like *Soave*, above cited, n. 45, would unquestionably make a great blunder, and prove himself unacquainted with this sound principle of the Italian language.

47. ¶ I recollect two passages in the *Decamerone* that might be brought against me; the one, in the *Introduction*, where we read, *A me medésimo incrésce andármì tanto tra tante misérie ravgolgèdo*; It grieves my very heart to dwell so long on such unfortunate events. And the other, in G. 3. n. 3. *Niúna cosa è al mondo, che a lei dispiúccia come fai tu, e tu pur ti vai riprovádo*; There is nothing in the world she dislikes more than your person, and yet you still try, again and again, to seduce her.

48. ¶ I might justify each of these examples, by observing, that, in the first, there is, both in the auxiliary, *vai*, and its gerund, *ravgolgèdo*, an open, though *metaphorical*, allusion to motion: and that, in the second example, motion is implied; since the attempts of this incorrigible seducer consisted, according to the report of *incognita*, in *passing and repassing* by her house, and trying to enter it.

49. ¶ But a more universal exception occurs to my mind, which is, that when *andáre* is used as a *reflective verb*, as in the two passages above quoted, we may adopt it as an auxiliary, without the least allusion to motion. Thus, even the

following familiar forms of speech will be justified, without hurting the definition given by me in the *First Manner* of these conjugations; as, for instance, *che ti vai tu sognando?* what are you dreaming of? *che v' andate immaginando?* what are you fancying?

The limits of an elementary work prevent me from proceeding to support with authorities each of the other *definitions* given of the above *Characteristic Italian Moods*, but the attentive reader of our classics will find them as accurate as the first, which I trust to have fully ascertained, by the copious exemplifications and observations just now laid before my readers.

LECTURE XIX.

On the Passive and Reflective Verbs.

1. The best method of treating on these verbs with perspicuity, will be, to give, at length, the conjugation of one of each sort, with short remarks.

A Model of a Passive Verb.

2. The passive verbs are nothing more than the participles of active verbs conjugated with the verb *éssere*. See observation n. 19, p. 150, of the preceding Lecture.

INDICATIVE MOOD.

PRESENT.

<i>Io sono amato, or amata</i>	I am loved
<i>Tu sei amato, or amata</i>	thou art loved
<i>Egli è amato, or ella è amata</i>	he or she is loved
<i>Noi siámo amati, or amate</i>	we are loved
<i>Voi si'te amati, or amate</i>	you are loved
<i>Eglino sono amati, or élleno sono amate</i>	they are loved.

IMPERFECT.

<i>Era amato, or amata</i>	I was loved
<i>Eri amato, or &c.</i>	thou wast loved
<i>Era amato, or &c.</i>	he was loved
<i>Eravámo amati, or amate</i>	we were, &c.
<i>Eraváte amati, or &c.</i>	you, &c.
<i>Erano amati, or &c.</i>	they, &c.

FIRST PERFECT.

<i>Fui amato, or amata</i>	I was loved
<i>Fosti amato, or &c.</i>	thou wast loved
<i>Fu amato, or &c.</i>	he was loved

<i>Fummo amâti, or amâte</i>	we were loved
<i>Foste amâti, or &c.</i>	you, &c.
<i>Fûrono amâti, or &c.</i>	they, &c.

SECOND PERFECT.

<i>Sono stato amâto, or stata amâta</i>	I have been loved
<i>Sei stato amâto, or &c.</i>	thou hast been loved
<i>E stato amâto, or &c.</i>	he or she has been loved
<i>Siâmo stati amâti, or state amâte</i>	we have been loved
<i>Siete stati amâti, or &c.</i>	you, &c.
<i>Sono stati amâti, or &c.</i>	they, &c.

FIRST PLUPERFECT.

<i>Era stato amâto, or stata amâta</i>	I had been loved
<i>Eri stato amâto, or &c.</i>	thou hadst, &c.
<i>Era stato amâto, or &c.</i>	he or she had, &c.
<i>Eravamo stati amâti, or state amâte</i>	we, &c.
<i>Eravate stati amâti, or &c.</i>	you, &c.
<i>Erano stati amâti, or &c.</i>	they, &c.

SECOND PLUPERFECT.

<i>Fui stato amâto, or stata amâta</i>	I had been loved
<i>Fosti stato amâto, or &c.</i>	thou hadst, &c.
<i>Fu stato amâto, or &c.</i>	he or she had, &c.
<i>Fummo stati amâti, or state amâte</i>	we, &c.
<i>Foste stati amâti, or &c.</i>	you, &c.
<i>Furono stati, or &c.</i>	they, &c.

FUTURE.

<i>Sarò amâto, or amâta</i>	I shall be loved
<i>Sarai amâto, or &c.</i>	thou shalt, &c.
<i>Sarà amâto, or &c.</i>	he shall, &c.
<i>Sarémo amâti, or amâte</i>	we shall, &c.
<i>Sarete amâti, or &c.</i>	you shall, &c.
<i>Saranno amâti, or &c.</i>	they, &c.

After the same manner are conjugated the imperative, conjunctive, and infinitive moods of all verbs, of whatever conjugation, which may become passive.

3. By the above conjugation, it is evident, that the *participles of passive verbs* always change their terminations, as the adjectives do, from masculine to feminine, and from singular to plural, and always agree with the nominative case of the sentence, according to its gender and number.

4. The preposition *by*, or *by the*, used in an English sentence, whose verb is passive, is translated in Italian by the article of the ablative case; as, *La figlia è più amâta dalla madre*; the daughter is more loved *by* the mother. *Le madri sono più amâte dalle figlie*; the mothers are more loved

by their daughters. *I padri sono più amati dai figli* ; fathers are more loved by their sons.

A Model of a Reflective Verb.

5. A *reflective verb* is nothing else but a verb, whose action does not pass over any other object, but returns or reflects upon the agent that produces it ;—and this reflection is marked in Italian by the particles, *mi, ti, si, ci, vi*, as in the following verb, *lodarsi*.

6. ¶ OBSERVE, That the same position of the pronominal particles of the reflective verb is to be retained in all other verbs, having either the same conjunctive pronouns, or the others, *il, lo, la, li*, or *gli, le, ne* ; as to *loro*, see what was said of this pronoun in LECT. XII, n. 54, p. 108.

INDICATIVE MOOD.

PRESENT.

<i>Io mi lodo</i>	I praise myself
<i>Tu ti lodi</i>	thou praisest thyself
<i>Egli, or ella si loda</i>	he praises himself
<i>Noi ci lodiamo</i>	we praise ourselves
<i>Voi vi lodate</i>	you praise yourselves
<i>Eglino, or elleno si lodano</i>	they praise themselves.

IMPERFECT.

<i>Io mi lodava</i>	I praised myself
<i>Tu ti lodavi</i>	thou praisedst thyself
<i>Egli, or ella si lodava</i>	he praised himself
<i>Noi ci lodavamo</i>	we praised ourselves
<i>Voi vi lodavate</i>	you praised yourselves
<i>Eglino, or elleno si lodavano</i>	they praised themselves.

FIRST PERFECT.

<i>Io mi lodai</i>	I did praise myself
<i>Tu ti lodasti</i>	thou didst praise thyself
<i>Egli, or ella si lodò</i>	he did praise himself
<i>Noi ci lodammo</i>	we did praise ourselves
<i>Voi vi lodaste</i>	you did praise yourselves
<i>Eglino, or elleno si lodârno</i>	they did praise themselves.

SECOND PERFECT.

<i>Io mi son lodato, or lodata</i>	I have praised myself
<i>Tu ti sei lodato, or &c.</i>	thou hast praised thyself
<i>Egli si è lodato, or ella, &c.</i>	he or she has praised himself or herself
<i>Noi ci siamo lodati, or lodate</i>	we have praised ourselves
<i>Voi vi siete lodati, or &c.</i>	you have praised yourselves
<i>Eglino si sono lodati, or elleno, &c.</i>	they have praised themselves.

FIRST PLUPERFECT.

<i>Io m' era lodáto, or lodáta</i>	I had praised myself
<i>Tu t' eri lodáto, or &c.</i>	thou hadst praised thyself
<i>Egli s' era lodáto, or ella, &c.</i>	he or she had praised himself or herself
<i>Noi ci eravamo lodáti, or &c.</i>	we had praised ourselves
<i>Voi v' eravate lodáti, or &c.</i>	you had praised yourselves
<i>Eglino s' erano lodáti, or élleno, &c.</i>	they had praised themselves.

SECOND PLUPERFECT.

<i>Io mi fui lodáto, or lodáta</i>	I had praised myself
<i>Tu ti fosti lodáto, or &c.</i>	thou hadst praised thyself
<i>Egli si fu lodáto, or élla, &c.</i>	he or she had praised himself or herself
<i>Noi ci fummo lodáti, or lodáte</i>	we had praised ourselves
<i>Voi vi foste lodáti, or &c.</i>	you had praised yourselves
<i>Eglino si furono lodáti, or élleno, &c.</i>	they had praised themselves.

FUTURE.

<i>Io mi loderò</i>	I shall praise myself
<i>Tu ti loderái</i>	thou shalt praise thyself
<i>Egli, or ella si loderà</i>	he or she shall praise himself or herself
<i>Noi ci loderémo</i>	we shall praise ourselves
<i>Voi vi loderáte</i>	you shall praise yourselves
<i>Eglino, or élleno si loderánno</i>	they shall praise themselves.

IMPERATIVE MOOD.

<i>Lodati</i>	Praise thyself
<i>Si lodi*</i>	let him or her praise himself or herself
<i>Lodiámoci</i>	let us praise ourselves
<i>Lodáteri</i>	praise yourselves
<i>Si lólino</i>	let them praise themselves.

CONJUNCTIVE MOOD.

PRESENT.

<i>Che io mi lodi</i>	That I praise myself
<i>Che tu ti lodi</i>	that thou praise thyself
<i>Ch' egli, or ella si lodi</i>	that he or she praise himself or herself

* The Author, with the generality of grammarians, had put down, as a regular model of the third persons of the reciprocal imperative, *lódisi, lódinsi*; but those who are acquainted with the Italian language, or will give credit to my observations above, see LECT. XI, n. 18 and 19, p. 66, will readily be persuaded, that those terms are only poetical, or of the sublime prose; and that no one could use them in speaking, or in a familiar style, without incurring the charge of the most intolerable pedantry.—*Editor*.

Che noi ci lodiamo
Che voi vi lodate
Ch' egli, or elleno si lodino

that we praise ourselves
 that you praise yourselves
 that they praise themselves.

FIRST IMPERFECT.

Io mi loderei
Tu ti loderesti
Egli, or ella si loderebbe

I should praise myself
 thou shouldst praise thyself
 he or she should praise himself
 or herself

Noi ci loderemmo
Voi vi lodereste
Eglio, or elleno si loderebbero

we should praise ourselves
 you should praise yourselves
 they should praise themselves.

SECOND IMPERFECT.

Se io mi lodassi
Se tu ti lodassi
S' egli, or ella si lodasse

If I should praise myself
 if thou shouldst praise thyself
 if he or she should praise him-
 self or herself

Se noi ci lodassimo
Se voi vi lodaste
S' egli, or elleno si lodassero

if we should praise ourselves
 if you should praise yourselves
 if they should praise themselves.

PERFECT.

Quantunque
Io mi sia lodato, or lodata
Tu ti sii lodato, or &c.
Egli si sia lodato, or ella, &c.

Though
 I have praised myself
 thou hast praised thyself
 he or she has praised himself
 or herself

Noi ci siamo lodati, or lodate
Voi vi siate lodati, or &c.
Eglio si siano lodati, or elleno, &c.

we have praised ourselves
 you have praised yourselves
 they have praised themselves.

FIRST PLUPERFECT.

Io mi sarei lodato, or lodata
Tu ti saresti lodato, or &c.

I should have praised myself
 thou shouldst have praised thy-
 self

Egli si sarebbe lodato, or ella, &c.

he or she should have praised
 himself or herself

Noi ci saremmo lodati, or lodate

we should have praised our-
 selves

Voi vi sareste lodati, or &c.

you should have praised your-
 selves

*Eglio si sarebbero lodati, or el-
 leno, &c.*

they should have praised them-
 selves.

SECOND PLUPERFECT.

Se io mi fossi lodato, or lodata
Se tu ti fossi lodato, or &c.
Se egli si fosse lodato, or ella, &c.

If I had praised myself
 if thou hadst praised thyself
 if he or she had praised himself
 or herself

<i>Se noi ci fòssimo lodáti, or lodáte</i>	if we had praised ourselves
<i>Se voi vi foste lodáti, or &c.</i>	if you had praised yourselves
<i>Se 'eglino si fòssero lodáti, or 'éleno, &c.</i>	if they had praised themselves.

FUTURE.

<i>Quando</i>	When
<i>Io mi sarò lodáto, or lodáta</i>	I shall have praised myself
<i>Tu ti sarái lodáto, or &c.</i>	thou shalt have praised thyself
<i>Egli si sarà lodáto, or ella, &c.</i>	he or she shall have praised himself or herself.
<i>Noi ci sarémo lodáti, or lodáte</i>	we shall have praised ourselves
<i>Voi vi saréte lodáti, or &c.</i>	you shall have praised yourselves
<i>Eglino si saránno lodáti, or 'éleno, &c.</i>	they shall have praised themselves.

INFINITIVE MOOD.

PRESENT.

<i>Lodársi</i>	to praise one's-self.
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PERFECT.

<i>Essersi lodáto</i>	to have praised one's-self.
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GERUND.

<i>Lodándosi</i>	praising one's-self.
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COMPOUND GERUND.

<i>Con or col, in or nel lodárse</i>	in or by praising one's-self
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PARTICIPLES.

<i>Pres*. Lodántesi; lodántisi†</i>	praising one's-self; praising themselves
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* Concerning the existence of this participle, see note *, p. 140.—Editor.

† CUSATO having left blank *Chapter LXXII*, with this title, “*On the Participle Present with the Conjunctive Pronouns*,” the Chevalier BALDRACCANI filled it up with very shrewd and pertinent remarks, the result of which is, that the conjunctive pronouns, *MI, TI, SI, CI, and VI*, may be joined to the participle present; but that we ought to have a very exquisite ear to venture such expressions, which, if not used with great discrimination, may become harsh and unpleasant in the highest degree. The studious Chevalier at the same time declares, that he has never met with more than two instances of this participle with these pronominal particles in the classics, which are as follows: One from the *Fiumetta* of Boccaccio, *Ma che dirái tu ancóra delle sue forze stendéntisi negli animáli irrazionáli, co'ì celesti, come terrestri?* What wilt thou say of its powers extending themselves to irrational animals, both aerial and terrestrial?—The other is from the *Laberinto*, by the same author; *Ma gl' Iddii non curántisi di pérdere la fede di vili úomini*, &c. But the Gods, not caring about the belief of base men, &c.—In addition to n. 19, p. 66, we may further observe, that these conjunctive pronouns, whenever used with this participle, are joined to the end of it, in one word, as exemplified above.—Editor.

PAST. Sing. <i>Lodátosi, lodátasi</i>	praised one's-self
Plur. <i>Lodátisi, lodátisi</i>	praised themselves.

7. Thus are conjugated all verbs that admit in their infinitive the particle *si*; as, *dolérsi, pentírsi, rallegrársi, &c.* See the OBSERVATION above, n. 6.

8. The *reciprocal* verbs are the same as the *reflective* ones, with the only difference, that the action of the *reflective* relates to the agent that produces it, but the action of the *reciprocal* is partaken of by many persons, supposed, alternately, the agents and the patients of it; as, *scriversi lèttère, fursi de' complimenti &c.* to write letters one to another, to pay mutual compliments to each other, &c.

LECTURE XX.

On the Impersonal Verbs and Participles.

1. The impersonal verbs may be divided into *proper* and *improper*.

2. The *proper* are those which have only the third person singular throughout all their moods and tenses; as,

<i>Dilúvia</i>	it rains very hard	<i>Baléna, or lam- péggia</i>	it lightens
<i>Grándina</i>	it hails	<i>Pióve</i>	it rains
<i>Fa caldo</i>	it is hot	<i>Tuóna</i>	it thunders
<i>Fa freddo</i>	it is cold	<i>Si fa scúro</i>	it grows dark
<i>Ghiáccia</i>	it freezes	<i>Tempésta</i>	it hails
<i>Dighiáccia</i>	it thaws		
<i>Névia</i>	it snows		

3. The *improper*, are those which are not impersonal by themselves, as the above, but only occasionally used in an impersonal signification; as

<i>Avviéne, or accáde</i>	it happens
<i>Conviéne</i>	it is proper
<i>Appartiéne</i>	it belongs
<i>Bisógna</i>	it must
<i>Basta</i>	it is enough
<i>Lece, or non lece</i>	it is permitted, or not permitted
<i>Non impórta</i>	it is no matter
<i>Non occórré</i>	there is no occasion
<i>Non pare</i>	it does not seem
<i>Non bisógna</i>	there is no need

And so on for all the third persons singular of other tenses.

Such verbs, impersonally used, may also be conjugated with the conjunctive pronouns; as,

<i>M' accade</i>	it happens to me
<i>M' aggráda</i>	it agrees with me
<i>Ti dispíace</i>	thou art displeased
<i>L' impórtu</i>	it is important to you
<i>Vi piúce</i>	it pleases you
<i>Gli, or le accade</i>	it happens to him, or to her
<i>Ci basterà</i>	it will be enough for us
<i>Vi occorrerà</i>	it will be necessary to you.

4. The most part of verbs may become *improper impersonal* by the help of the pronoun *si*, either before or after the verb;* as, *si dice*, or *dicesi*, people say, they say, or it is said; *si parla*, or *párlasi*, it is talked of; *si ama*, or *ámasi*, they love; *si vede*, or *védesi*, they see. In regard to these verbs, it must be observed, that if the noun in the accusative case, to which they allude, be in the singular number, the verb must be put in the singular; if the noun is in the plural, the verb must likewise be put in the plural; as,

<i>Il soldáto si loda da per tutto</i>	the soldier is praised everywhere.
<i>Si lódano i soldáti</i>	soldiers are praised.
<i>Si biásima il vizio</i>	they blame vice.
<i>I vizj si biásimano giustaménte</i>	they justly blame vices.

5. But if the plural noun be preceded by an article of the genitive case, the verb is to be of the singular number; as, *si parla di guérre*, they talk of wars; *si discórre delle cose passáte*, they discourse upon past things: we cannot say, *si párlano*, *si discórrono*, &c.

6. ¶ OBSERVE, That the English, as the above examples sufficiently prove, are very deficient in this sort of verbs, and having no particle like *on* or *si*, they often turn the sentence into a passive construction, or use any of the personal pronouns in an impersonal sense.

Conjugation of the Verb ESSERE, impersonally used.

7. This verb, when impersonally used, is preceded by the adverbs of place, *ci* and *vi*, either retrenched before those inflections commencing with a vowel, or written full before all others, as will be seen in the following display.

C' é, or *v' è*, there is. *Ci*, or *vi sono*, there are.

C' era, or *v' era*, there was. *C' érano*, or *v' érano*, there were.

* In such cases, *si* answers perfectly to the particle *on* of the French; but in familiar style, it would not suit to put it after the verb, except in those cases mentioned at p. 66, n. 19. See, also, all the significations of *si* exemplified at p. 99, no. 41.—Editor.

Ci, or *vi fu*, there was. *Ci*, or *vi furono*, there were.

C' è, or *v' è stato*, or *stata*, there has been. *Ci*, or *vi sono stati*, or *state*, there have been.

C' era, or *v' era stato*, or *stata*, there had been. *C' erano*, or *v' erano stati*, or *state*, there had been.

Ci, or *vi sarà stato*, or *stata*, there will have been. *Ci*, or *vi saranno stati*, or *state*, there will have been.

Ci, or *vi sia*, let there be. *Ci*, or *vi siano*, let there be.

Che ci, or *vi sia*, that there be. *Che ci*, or *vi siano*, that there be.

Ci, or *vi sarebbe*, there would be. *Ci*, or *vi sarebbero*, there would be.

Se ci, or *vi fosse*, if there should be. *Se ci*, or *vi fossero*, if there should be.

Esserci, or *esservi*, to be there.*

Essendoci, or *essendovi*, there being.

8. *Ci* and *vi* most commonly are placed before the verb, but they may also be put after it in any style above the familiar; as, *ci è*, or *ecce*; *vi è*, or *cvi*; *vi era*, or *éravi*; *vi fu*, or *fuvvi*; *vi sarà*, or *saràvvi*, &c.†

9. In asking a question, either affirmatively, or negative-

* *To be there*, when followed by the general pronouns, *some of it*, *some of them*, is translated in Italian by *essercene*, or *esservene*, viz. to be there some of it, or them; as, *ce n' è*, or *ve n' è*, there is some of it, or them. *Non ve n' era*, or *non ce n' era*, there was none of it, or them. *Ve ne*, or *ce ne sarà molto*, there will be much of it, or them, &c.

Though the impersonal infinitive, *to be there*, is incorrect English, it is used here, for want of a better, to express the Italian infinitive, viz. *esserci*, or *esservi*.

The particle *it*, when before the verb *to be*, especially in speaking of time, is not always expressed in Italian; as, how many years, months, days, or hours is it? It is four, at least; *quanti anni, mesi, giorni, or ore sono?* *Sono quattro alménò*. Is it black? *è nero?* Is it white? *è bianco?* Is it very handsome? *è bellissimo*. But when we express this particle, we do it by *egli*, *ella*, *èllo*, or *èglino*; as, *quant' ore son èllo?* *E egli nero?* &c.

The impersonal verb *it is*, in the following instances, is often expressed by *fa* (makes); as, it is hot, it is cold, it is fine weather, it is windy, it is moonlight, it is dark; *fa caldo, fa freddo, fa bel tempo, fa vento, fa lume di luna, fa oscuro*.—*Author*. But it would be equally proper, and it is even more in use among the Tuscans now a-days, to say, *è caldo, è freddo*, &c.—*Editor*.

† To prevent the student from making an improper use of this rule, I shall here give the beginning of the *Note* of the *Academicians Della Crusca*, to *Buonmattei's Grammar*, p. 219, and, as I expect that the pupil, by the time he reads this page, will be familiar enough with the Italian language to understand the original, I shall not spoil the beauty of it with my inelegant English: ‘*Sono molti particolarmente non Toscani, che sempre, o quasi sempre pongono la pertacella sì dopo la voce del verbo, il che se non altro è tanto noioso a sentirsi, che di vero è uno sfinimento. Si salvano cogli esempj degli antichi ottimi scrittori; ma se si porrà mente alla maniera con cui l' usano, si vedrà, che il fanno in principio di discorso,*’ &c. Here follow numerous quotations, and they finally conclude with observing, that when two verbs, which require this particle *sì*, follow, either quite close to, or at some distance from one another, the second of them should have *sì* after it.—*Editor*.

ly, the English adverb *there* is put after the verb ; but *ci* and *vi* are placed before it ; as, *Is there ? C' è, or v' è ? Is there not ? Non c' è, or non v' è ?* In Italian, it frequently happens that we distinguish an interrogative expression from an affirmative one, only by the sign of interrogation in writing, and by the interrogative tone in speaking. The Florentines, however, would very often express themselves in the above examples thus—*V' è egli ? Non v' è egli ?* which is certainly far more grammatical.

For all other significations and uses of *ci* and *vi*, see LECTURES XI. and XII. but particularly p. 78, n. 6.

10. EXERCISES.

That there has or have been. There would have been.
Che

When there shall have been. To have been there. Having
Quando

been there. I was there yesterday in the afternoon. At what
ieri *dopo pranzo*

time did you go there ? She will not be within to-morrow.
ora *andare* *a casa domani*

I saw many people there. You will not come here to-day.
vedere gran gente *oggi*

Have you dined there ? You have three horses, lend me one
pranzare *cavallo prestare*

of them. I see very fine flowers in your garden, give me
vedere bello fiore *giardino dare*

some of them. They have but five or six of them. They
qualcheduno *cinque sei* *si*

talk of it all over the island. For there having been too much
parlare in tutta Isola *troppo*
of it.

Of the Participles.

11. ¶ We have seen when we treated of the conjugations of verbs in LECT. XVII. and XVIII. particularly at p. 137, *note **, that there are two sorts of participles in Italian, the *present* and the *past*. As to the agreement of the first, being in all instances used as an adjective, what was observed in the latter part of the above mentioned *note †*, marked n. 2, will be quite sufficient ; but as to the *past*, the following remarks will be of great use.

12. The *Participle Past* may be divided into three sorts, viz. *active*, *passive*, and *absolute*.

13. The *active* participles are those which are united to the verb *avere* ; as, *ho amato ; avèva veduto ; avrò capito*.

14. The *passive* participles are those which are preceded by the verb *essére* ; as, *sono amáto, era credúto, sarò favorito*.

15. The *absolute* are composed of the gerund *avéndo*, or *esséndo* ; as, *avéndo amáto ; esséndo favorito*,* &c.

16. Now it must be observed, that these participles sometimes change their gender and number, and sometimes do not. The following rules will shew when, and in what manner, they are to agree with the substantives to which they relate.

I. All *active* participles retain their masculine termination in *O* ; as, *la Regina ha ordináto*, the queen has ordered ; *i soldáti hanno combattúto*, the soldiers have fought.

II. ¶ If, after the *active* participle, there be an accusative, we must take care not to imitate the inaccurate Italians, who would make it agree with the accusative both in gender and number ; and we must constantly adopt the masculine termination ; as, *ho ricevúto* (not *ricevúte*), *le vostre lettere*, I have received your letters ; *abbiamo vinto* (not *vinta*) *la partita*, we have won the game.

¶ *Exception*.—If the accusative be preceded by *uno, una*, &c. we may then say, optionally, *ho vedúto*, (or *vedúta*) *una bella Signora*, I have seen a fine lady, &c.

III. But if the accusative precedes the *active* participle, then the participle may agree with it ; as, *la grázia, che voi m' avéte accordáta* ; the favour you have granted me : *le lettere, che voi avéte scritte* ; the letters you have written : *i libri, che mi fúron mandáti* ; the books which have been sent to me.

17. IV. The participles of many neuter, or impersonal verbs, which do not govern an accusative next to them, and which, in their compound tenses, are always conjugated with the verb *avére*, never change their termination ; as, *ella ha dormúto bene*, she has slept long ; *esse hanno cammináto troppo*, they have walked too much ; *le mie sorélle non hanno ancóra desináto*, my sisters have not dined yet ; *la regina ha cenáto col re*, the queen has supped with the king.

V. When the participle is before an infinitive verb, it is indeclinable ; as, *il re ha fatto loro tagliáre la testa*, the king has caused their heads to be cut off.

Exception.—If the infinitive is preceded by some of these conjunctive pronouns, *lo, la, gli, li, le*, then the participle is

* *Having* and *being* are very often suppressed in Italian, as, in the following examples : *Having done that, fatto quésito* ; *having said so, detto ciò* ; the comedy being ended, *finíta la commédia* ; *having seen him, vedútolo* ; *having perceived it, ascórtosene*.

declinable ; as, *più non esiste questa moda, noi l'abbiamo veduta, andare in disuso a' dì nostri*, this fashion does not exist any more, we have seen it fall off in our days : *gli amici vostri sono partiti, non gli ho potuti tenere*, your friends are gone, I could not stop them.

18. VI. The *passive* participles agree always in gender and number with the substantive ; as, *la virtù è stimata*, or *viene stimata*,* virtue is esteemed. *Il pigro è biasimato*, the lazy is blamed ; *I soldati sono tornati dalla guerra*, the soldiers are returned from the war ; *i prigionieri sono fuggiti*, the prisoners have made their escape ; *le vostre sorelle si sono battute*, your sisters have fought.

19. ¶ As to the participle called *absolute*, we may safely infer, from all these observations, that, when joined with the gerund *avendo*, it is mostly optional to make it agree with the accusative, or to leave it undeclined, and say, *avendo lodato*, or *lodato le donne*, having praised the ladies ; *avendo domi recato*, or *recati i denari*, having brought me the money. —But when with the gerund *essendo*, we must indispensably make the participle agree with the accusative, as prescribed just before, at n. VI. for other tenses of the verb *essere*.

20 EXERCISES.

On the Participles.

I have received the books which my sisters had sent me.
ricevere libro sorella mandare
 I have read them all ; they are well written. The letter
leggere tutto scritto lettera
 which my father wrote to me has been mislaid. My dear
padre scrisse smarrire caro
 friends, I have always loved you like my children, I have
amico sempre amare come figliuolo
 often admonished you for your own good. I met your brother
spesso ammonire vostro bene incontrare fratello
 this morning ; we embraced one another like good friends.
matina abbracciarsi da buono
 These are all the copies which you have given me to write.
mostra dare scrivere

* In Italian we often use, with great propriety, the verb *venire*, instead of the verb *essere* ; as, *l'ubbrachezza vien biasimata da tutti*, drunkenness is blamed by every body ; *egli non verranno lodati*, they shall be praised ; *Mi vien detto*, I have been told. —*Author*. For the true meaning of such expressions, see, however, the CHARACTERISTIC MOODS, at LECT. XVIII. pp. 158, 160, and 162.

not * —Editor

LECTURE XXI.

On Prepositions exemplified.

1. ¶ A preposition is an indeclinable part of speech, which denotes the several relations of substantives and pronouns, and even of verbs, or adverbs taken in the sense of substantives.

2. All prepositions in Italian govern some of the oblique cases; some govern one, some two, and others three, as will be seen in the following examples.

<i>Venite con me, or meco</i>	Come with me
<i>Parlo per voi</i>	I speak for you
<i>La veggo ogni giorno, eccetto le Doméniche</i>	I see her every day, Sundays excepted
<i>Avanti ogni cosa</i>	Before every other thing
<i>Mi régolo secondo le circostanze</i>	I act according to circumstances
<i>Andrò in campagna fra, or tra due settimane</i>	I will go into the country in a fortnight
<i>Mi trovo fra, or tra gente ingrata</i>	I find myself among ungrateful people
<i>Tra, or fra voi, e me, c' è gran differenza</i>	Between you and me there is a great difference
<i>Circa l' affare di vostro fratello</i>	About the affair of your brother
<i>Chi può andar contro, or contra la, or della fortuna?</i>	Who can go against fortune?
<i>Dopo questo, or a questo partì</i>	After that he set out
<i>E nascosto dietro alla porta</i>	He is hid behind the door
<i>Non posso veder entro, or dentro il, or al vostro cuore</i>	I cannot see in, or within your heart
<i>Egli corre verso me, or di me</i>	He runs towards me
<i>Non posso star senza voi</i>	I cannot stay without you
<i>Vedendoci correre verso il, or del ponte</i>	In seeing us run towards the bridge
<i>Guardate dentro al castello</i>	Look inwards, or in the inside of the castle
<i>Non vedete nulla al di fuori della casa?</i>	Do you not see any thing outwards, or on the outside of the house?
<i>A guisa di coloro, che parlano senza giudizio</i>	Like those who speak without knowledge
<i>Appiè della montagna vi scorre un ruscello</i>	At the foot of a mountain runs a rivulet
<i>Intorno della città si vede una gran nebbia</i>	Round the city you see a great fog
<i>Allato del mio palazzo</i>	Close to my palace
<i>Dirimpetto, or rimpetto al mio giardino</i>	Over against my garden

<i>Sino, or fino, insino, or infino al</i>	Until to-day affairs go badly
<i>giórno d' oggi le cose van male</i>	
<i>Appréso di, a, or l'osignoria</i>	By you, sir, madam, or miss
<i>Andidmo vicino, or presso della,</i>	Let us go near the tower
<i>alla, or la torre</i>	
<i>Quando sarémo giúnti dirimpétto</i>	When we are arrived over
<i>del, al, or il fiume</i>	against the river
<i>E cadúto sotto della, alla, or la</i>	It is fallen down under the
<i>távola</i>	table
<i>Io l' ho messo sopra della, alla,</i>	I have it put upon the chair
<i>or la siggiola</i>	
<i>Passeggiávamo lungo del, al, or</i>	We were walking along the
<i>il fiume</i>	river
<i>Oltre di, or a ciò</i>	Besides that
<i>Quando fummo di là dal lago</i>	When we were on the other
	side of the lake
<i>Ora che siámo di quà dal Ta-</i>	Now we are on this side of the
<i>mígi</i>	Thames
<i>Trováutomi lontáno dalla mia</i>	In finding myself far from my
<i>pátria</i>	country
<i>Siam molto lungi da casa vostra</i>	We are very far from your
	house
<i>Noi fummo ieri dal Signóre, or di,</i>	We had been yesterday at Mr.
<i>or in casa della Signóra</i>	or Mrs.

3. EXERCISES

On the above Prepositions.

Lean against the wall. He is with his cousins. Since that
Appoggiársi muro cugino da
time he is always before, or behind. They are on the other
tempo sempre
side the bridge. She has jumped over the table. Look under
ponte saltare távola guardare
and upon the bed. Let us divide this between us. He walks
letto dividere passeggiare
towards the city. Be civil towards every body. It is about
città cortése con tutti
six o'clock. I have bought that for you. They were amongst
le sci comperare
the populace. He works whilst the others play. According to
gentaglia lavorare spassársi scóndo
my opinion, he is in the wrong. Act according to our rule.
parére ha torto operare regola
Take them all, except these two. It is on account of her
préndere tutto due a riguárdo
temper. Besides your being ignorant, you are obstinate. in
naturále éssere ignoránte ostináto in

regard, or with respect to you, I say nothing. He lives over
quánto *dire nulla* *stare*
 against the Exchange. Let us walk along the rivulet. He
piazza de' mercánti *passeggiare* *ruscéllo*
 is near his journey's end. She is out of danger. He does
viaggio términe *perícólo*
 not live far. Stay till to-morrow. As for me, I do not know
star di casa aspettáre dománi *conóscre*
 her. They came after me.
veníre

LECTURE XXII.

On Adverbs, Conjunctions, Interjections, and Expletives exemplified.

1. ¶ An adverb is a part of speech, which added to verbs, or adjectives, expresses some circumstance belonging to them, and is, with respect to the verb, what the adjective is with respect to the substantive.

2. ¶ Many adverbs are formed from adjectives, by adding *mente*; as, from *dotto*, *dottaménte*; from *prudente*, *prudéntemente*, &c.

3. ¶ Some adverbs have their positive, comparative, and superlative degree; as, *bene*, well; *méglio*, better; *ottimamente*, very well; *male*, ill; *péggio*, worse; *pessimamente*, very ill. Some others form their comparatives by adding *più*; as, *dottaménte*, learnedly; *più dottaménte*, more learnedly; and their superlatives by changing *amente* into *issimamente*; as *dottissimamente*, very learnedly.

4. ¶ Some adverbs have likewise their diminutives; as, *benino*, *adagino*, *pochino*, *pocolino*, *pochétto*, *tantino*, *tantinéllo*, which are the diminutives of *bene*, *adúgio*, *poco*, *tanto*, &c.*

¶ Adverbs are arranged under various classes by Grammarians, of which the principal will be found in the copious exemplification which follows.

5. ¶ The class that deserves our particular attention is the IVth, containing the *Adverbs of Quantity* and *Interrogation*, of which only the following are made to agree with the substantive, in the same manner as adjectives,† when-

* Thus far I have taken this Lecture from *Vergani's* excellent Grammar, which I have constantly used in the course of my profession, before the present Edition of this Work, as the best then extant.—*Editor*.

† Other adverbs of quantity, besides the following sixteen, are sometimes used as adjectives, or pronouns; but none are declinable, except these.—CORTICELLI

ever their signification modifies the substantive, and not the verb or the adjective,—in which case, the French preserve them indeclinable, and put between them and the substantives, either *de*, or *du*, *de la*, &c.

6. ¶ Such adverbs are the following sixteen, and no more :

<i>Alquanto</i> ,	somewhat	<i>Molto</i> ,	much
<i>Altrettale</i> ,	alike	<i>Nulla</i>	nothing
<i>Altrettanto</i>	as much	<i>Poco</i> ,	little
<i>Caro</i> ,	dearly	<i>Quanto</i> ,	how much
<i>Cotale</i> ,	thus, so	<i>Rado</i> ,	seldom
<i>Cotanto</i> ,	so much	<i>Spesso</i> ,	frequently
<i>Grande</i> ,	greatly	<i>Tanto</i> ,	so much
<i>Mezzo</i> ,	by half	<i>Troppo</i> ,	too much

¶ See the exemplification of them, *with notes*, in Section IV. No. 11 of this Lecture, which is wholly my addition, as well as the above observations, the Author having only given a dozen sentences on these adverbs, without any remark whatever, although they are by far the most copious and important.

7. ¶ The English language seldom follows the French syntax in similar cases, as the examples will shew ; but as an English person scarcely ever attempts to study Italian, before having made some progress in the French, they are frequently misled in the use of these adverbs, and consequently they could not be passed over here in silence.

Exemplification of Adverbs under Seven principal Classes.

I.

8. *Adverbs of Time.*

<i>Ora son pronto</i>	now I am ready
<i>Adésso ella può venire</i>	now you* may come
<i>Venga oggi, o domàni</i>	come to-day, or to-morrow
<i>Verrò fra poco, or adésso adésso</i>	I shall come by and by
<i>Fàtelo subito subito</i>	do that directly
<i>Era quì ieri, or ieriàltro, or l' altrièri</i>	he was here yesterday, or the day before yesterday
<i>Venga tosto che è chiamata (in familiar style) subito che, &c.</i>	come instantly, when you are called

quotes several classics, to prove that we can say, like the French, *assai di bene*, much good ; *alquanto di tempo*, some time, &c. &c. &c. ; but notwithstanding these respectable authorities, the cautious pupil will do well to say, *molto bene*, *alquanto tempo*, and so on, whenever the sentence implies no comparison, and that the term expressing the *quantity* plainly modifies the substantive.—*Editor.*

* In this, as well as in all the following examples (those of the IV. Class excepted), the pronoun *you* is translated in Italian by the pronoun *ella*, or by *Vostreignia*, in order to accustom the scholar to the Italian ceremony spoken of p. 60 and 61.

<i>Cammini presto</i>	walk fast
<i>Iernotte* venne a trovarmi</i>	last night he came to see me
<i>L' ultima volta che lo vidi</i>	the last time I saw him
<i>Ella gli fece una visita il giorno innanzi</i>	she paid him a visit the day before
<i>Altra volta ella imparava bene, (more familiarly), Per l' addietro, &c.</i>	you learned well formerly
<i>Si credeva ciò a' tempi antichi</i>	they believed that in the days of yore
<i>Bevaprima</i>	drink first, or before
<i>L' ha sposata da poco in qua</i>	he has married her lately
<i>Io fui da lui iermattina</i>	I was at his house yesterday morning
<i>Morì iersera</i>	he died yesternight
<i>Cominciai la settimana passata</i>	I began last week
<i>Io v' era, or era là l' anno passato</i>	I was there last year
<i>Fino a quì, fin quì, sin quì, or sin a quì† non ha detto una parola</i>	hitherto he has not spoken a word
<i>Ella ha ben fatto finora</i>	you have done right till now
<i>L' incontrai otto giorni fa, or sono</i>	I met him eight days ago
<i>Sono quindici giorni ch' è partito</i>	he has been gone this fortnight
<i>Non è molto ch' egli era quì</i>	it is not long since he was here
<i>E qualche tempo da che è ritornato</i>	he has been back some time
<i>Non è un momento ch' è uscito</i>	he has been gone out but a moment
<i>Son otto giorni ch' è ammalato</i>	he has been sick these eight days
<i>Noi v' andremo, or andremo là domane, domàn l' altro, or dopo domane</i>	we shall go there to-morrow, or after to-morrow
<i>Il giorno dopo le sue nozze mi lasciò</i>	the day after his marriage he left me
<i>Gli tenni dietro il giorno seguente</i>	I followed him the day after, or following
<i>Vi vada quèsta mattina, or stamattina, quèsto dopo pranzo, quèsta sera, or stasera</i>	go thither this morning, this afternoon, or this night
<i>Partirà presto, or fra poco</i>	he will set out soon, or shortly

* Observe, the Italians never use *notte* for the first part of the night, which they call *sera* : so that *iernotte* means yesterday night, about midnight.—*Editor*.

† Although we do not find these four synonymous adverbial forms alphabetically registered in the *Vocabolario della Crusca*, yet we are authorised (besides the universal use even at present) by the same Academicians to admit them upon two authorities, alleged by them at the words *fino* and *sino* ; one from an ancient MS. entitled, *Tavola ritonda*, and the other from *Bembo*. See their *Letter* prefixed to the VIth Vol.—*Editor*.

<i>Venga súbito</i>	come directly
<i>Ella comincerà da quì a un anno</i>	she will begin a year hence
<i>Da quì innánzi non gli parlerò più</i>	henceforth I shall speak to him no more
<i>Tra, or fra quáttro giòrni mio padre ritornerà</i>	four days hence my father will come
<i>Da prima non disse nulla</i>	at first he said nothing
<i>Ella mi stúrba ad ogni momento ; or, m' interrómpe</i>	you disturb me every minute
<i>Quándo la rivedrò ? or la vedrò di nuóvo</i>	when shall I see you again ?
<i>Ella non mi rivedrà mai più</i>	you shall never see me again
<i>Lo invito di rado</i>	I seldom invite him
<i>Eglio sono qualche volta in città</i>	they are sometimes in town
<i>Egli è spesso fuóri di casa</i>	he is often out
<i>Ella non parla quási mai</i>	she hardly ever speaks
<i>Scrivéteci quánto prima</i>	write to us as soon as possible
<i>Non ci vorráno meno di tre settimáne al più corto, avánti che sia sicúro di scampárla</i>	he cannot possibly be out of danger before three weeks, at soonest*
<i>Fra sei settimáne al più lungo me ne vado a Berlino</i>	in six weeks hence, at farthest,*
<i>M' aspétti alle tre al più presto</i>	I am going to Berlin expect me at three o'clock, at soonest*
<i>Verrò alle quattro al più tardi</i>	I shall come at four, at farthest*
<i>Non è quási mai in casa</i>	he is hardly ever at home
<i>Ella chidechiera come al sólito</i>	she prates as usual
<i>Nulladiméno, or non ostánte voi siéte quasi sempre insiéme</i>	nevertheless, you are almost always together
<i>Presto, o tardi egli perirà</i>	sooner or later he will perish
<i>Ordinariaménte ella viéne o troppo presto, o troppo tardi</i>	you commonly come either too soon, or too late
<i>Venga di buón ora, or per tempo</i>	come early, or in good time
<i>Esce di buón mattino</i>	he goes out early
<i>E egli arriváto ? non ancóra, or non per anche</i>	is he arrived ? not yet
<i>Allóra egli escé ; e da quel tempo in quà non l' ho più vedúto</i>	then he went out, and since that time I have not seen him
<i>Quándo verrà ella ? la mattina, o il dopo pranzo ?</i>	when will you come ? in the morning, or in the afternoon ?
<i>Venga la sera ; o di notte tempo</i>	come in the evening, or in the night
<i>Da quel tempo innánzi, or da allora innánzi, non la vide più</i>	from that time he saw her no more

* Observe the difference of translating, *at soonest*, *at farthest*, in the above four examples ; in the two first, the time consisting in days, we say, *al più corto*, *al più lungo* ; but, in the other two, the time being hours, we say, *al più presto*, *al più tardi*.—Editor.

<i>Noi lo farémo, or farémo ciò a</i>	we shall do that at leisure
<i>nostro bell' ágio</i>	
<i>La rapì di bel meriggio</i>	he carried her off at noon-day
<i>Io vo, or vado a trovarla un</i>	I go to see her every other day
<i>giórno sì, e un giórno no</i>	
<i>Lo fáccia tutto in un tempo, or</i>	do that all at once
<i>ad un tratto</i>	
<i>Stúdia più che più</i>	she studies more than ever
<i>Ella viéne in tempo molto a pro-</i>	you come very seasonably
<i>pósito, or ad ora molto oppor-</i>	
<i>tuna</i>	
<i>Me ne servo nell' occasióne, or</i>	I make use of it occasionally
<i>nel bisógno</i>	
<i>Sparì in un báltter d' óchio</i>	he disappeared in the twinkling
	of an eye
<i>Impára tre régole ogni giórno</i>	she learns three rules every day

II.

9. *Adverbs of Place.*

<i>Si fermi quì</i>	stay there
<i>Dove va in tanta fretta?</i>	where are you going so fast?
<i>Per dove è ella passáta?</i>	which way did you pass?
<i>Di dove viéne?</i>	where does he come from?
<i>Venga di quà</i>	come this way
<i>Perchè vién ella sì tardi?</i>	why do you come so late?
<i>Vi sono due miglia da quì a là</i>	it is two miles from hence thither
<i>Quánto c' è da quì a casa vostra?</i>	how far is it from hence to your
	house?
<i>Passiámo di quì</i>	let us pass this way
<i>Chi v' è lassù?</i>	who is up there?
<i>Guárdi laggiù</i>	look there below
<i>Guárdi quì sotto</i>	look under here
<i>Comínci di sopra</i>	begin upward
<i>Finísca quì basso</i>	make an end downward
<i>Passeggiámo da su, a giù</i>	let us walk up and down
<i>Egli era dentro, ed io fuóri</i>	he was within and I without
<i>Sin dove è ella stata?</i>	how far have you been?
<i>Sono stato sin, or fin là</i>	I have been thus far
<i>L' ha buttáto a terra</i>	he has thrown him upon the
	ground
<i>L' ho vedúto da vicíno</i>	I have seen him close
<i>Vediámolo più da vicíno</i>	let us see that nearer
<i>Lo metta da parte</i>	put that aside
<i>E' su la parte dinánzi della casa</i>	he is on the forepart of the
	house
<i>Non è conténta in nessun luógo</i>	she is satisfied no where
<i>Andiámo dunque altróve</i>	let us go elsewhere, then
<i>Gli ho cercáti da per tutto</i>	I have looked for them every
	where

Venga da questa parte
Vada da quella parte
Vada a destra
L'inségna è a man sinistra
Vada dritto
Sono cadúto da alto a basso

come on this side
go on that side
turn to the right
the sign is on the left hand
walk straight along
I fell from the top to the bottom.

III.

10. *Adverbs of Order.*

Faccia prima ciò
Legguamo un dopo l' altro
Camminiámo di pari
Una volta, due, or tre volte
Tutto è sottosopra, or sossopra
Ella ammiczza ogni cosa
Quánto costa quisto fazzolétto,
moccichino, or pezzuola
Quánto tempo è che ella è qui?
Quánto tempo è ch' egli è uscito?
Da quándo in quà è egli venúto
in città

do that first
let us read by turns
let us walk abreast
once, twice, or thrice
all is topsy turvy
you do every thing by halves
how much did this handkerchief
cost?
how long have you been here?
how long has he been out?
how long is it since he came to
town?

IV.

11. *Adverbs of Quantity and Interrogation.*

¶ N. B. Many of the examples of this class are taken from classical authors ; but as they have been altered, sometimes for brevity's sake, and sometimes to illustrate the better the proper use of each adverb, the quotation has been omitted.—See the *Advertisement* prefixed to this Work, and note *, at p. 75. See also above, n. 6. p. 181.

Abbastánza vi dorrebbero pur
già avér placáta le mie di-
sgrázie
Noi ne abbiámo a bastánza
Essúdo oggi* alquánto le leggi
ristrétte al piacére
Fatto alquánti passi ritornái a
casa
|| Se tu mi credíssi, tu farésti
* altrettále
Raccóna a' tuói figliuóli le
azióni glorióse degli nómini
illústri, se vuói che diventino
* altrettáli

my misfortunes should have
already sufficiently appeased
you
we have enough of them
pleasure being to-day somewhat
restricted by the laws
after taking a few steps, I re-
turned home
if you would take my word for it,
you would do the same
relate to your sons the actions of
illustrious men, if you wish
them to become such

* All adverbs of quantity marked thus *, are twice exemplified ; first, adverbially taken, and used indeclinably ; and afterwards, declined like adjectives.—See observation n. 5, at the beginning of this LECTURE.—*Editor.*

|| In all the phrases thus marked ||, the adverbs exemplified are not of the familiar style ; although they may be used with great elegance in poetry, or sublime compositions.—*Editor.*

<i>Oltre una buona somma di denaro, gli diede tanti gioielli, che valévano forse* altrettánto.</i>	besides a large sum of money, he gave him as many jewels, as, perhaps, came to as much
<i>Il macelláio ha ammazzáto in quèsta settimána* altrettánte pecore, che il mese passáto</i>	the butcher has killed as many sheep this weeks, he did all last month
<i>Mettéte súbito quèsti fióri in molle per due ore alménco</i>	put immediately these flowers in water, for two hours at least
<i>Riposiámoci alménco tre giòrni in quèsta terra</i>	let us repose ourselves at least three days in this village
<i>Paréndogli avér vedúto assái,† se ne tornò a casa</i>	having, as he thought, seen enough, he returned to his house
<i>Desideróso di guadagnare assai,† e di spender poco</i>	he was desirous of gaining much, and spending little
<i>La città d' Edinburgo súpera d' assái† ogni altra Británnica in bellézza</i>	the City of Edinburgh, for beauty, greatly excels every other in Great Britain
<i>Assai† n' érano, che non si maravigliávano della di lui morte, perchè sapévano avér egli degli anni assái</i>	there were many who did not wonder at his death, because they knew he was advanced in years
<i>Quèste perle cóstano* caro in quèsto paése</i>	these pearls are very dear in this country
<i>Le frutta non sono care la state</i>	fruit is not dear in summer
<i>Eglino hanno del denaro in gran cópia</i>	they have money in abundance
<i>Troviamo, che da trent' anni addietro v' érano circa trecénto bottéghe</i>	we find that, about thirty years ago, there were about three hundred shops
<i>Ordinarono, che frutta fóssero portáte a dovizia alla fine del pranzo</i>	they ordered fruit to be served up in abundance, at the end of the repast
<i>§ Come vi chiamate ?</i>	what is your name ?
<i>Non so come fare a tornármí a casa</i>	I do not know how I shall do to get home
<i> E ricordár ti dei quánti, e come enórmí malí per malizia operáti Iddío ábbia coll' onde del fonte della sua pietà laváti</i>	and thou oughtest to call to thy recollection how many and often enormous evils, done through wickedness, have been washed away by God, with the waters of the fountain of his piety

* See the foregoing note, thus marked *.—*Editor.*

† Observe this and the three examples immediately following, wherein *assái* has always a different signification, and, in the last example, is an adjective in both instances, although indeclinable.—*Editor.*

§ The adverbs of the sentences marked thus §, are interrogatively used, as the sign plainly shews.—*Editor.*

|| See note thus marked ||, in the foregoing page.—*Editor.*

- || Calandrino gl' invitò a cena
* cotile alla trista, che colòro
non vi vòller restàre
- ¶ O mani inique! voi ornatrici
delle mie bellèzze, foste gran-
cagione che comparissero co-
tali, da esser io da molti desi-
deràta
- Non siate di grázia *cotanto
avaro di vostre visite
- || Oimè, misera me, a cui ho io
cotanti anni portato* cotanto
amóre?
- § Dove siete stati?
- || Levossi un groppo di vento, e
sì *grande in quèsta cassa
diède, che riversàta, per forza
Landólfo andò sotto l' onde.
- Voi avète* gran faccènde in
questa mercàto
- || Egli non istette guari, che tra-
passò, e da loro fu onorèvol-
mente fatto seppellire
- Si vendévano l' oche a un soldo
l' una, e si dava un ànitra
giùnta
- Quèsti diamanti sono del peso di
dramme due l' uno incirca
- Il secóndo struménto non è altro
che una cópia del primo fatto
in picéolo
- Egli parlò nè più nè meno come
se egli fosse proféta
- Mi rincrésce meno, che non pen-
sàte
- Meno† paróle, e più fatti
- Alla donna paréva aver mezzo
inteso
- Il velo del témpio di Salomóne si
divise per *mezzo
- Le néspole da serbitùre, si cólgo-
- Calandrino invited them to sup-
per in such a dry manner, that
they did not choose to stay
- O, guilty hands! that decked my
beauty, you were in a great
measure the cause of my ap-
pearing so, and of my being
desired by many
- for heaven's sake, do not be so
sparing of your visits
- O, unhappy I! Whom have I
so many years so much loved?
- where have you been?
- there sprung up so furious a gale
of wind, which blew full upon
this chest, that it was over-
turned, and thereby Landolpho
went under the waves
- you have a vast deal of business
in this market
- it was not long ere he died, and
he was by them honourably
buried
- they sold geese at a penny a-
piece, and gave a duck into the
bargain
- these diamonds weigh each
about two drachms
- the second instrument is no-
thing else but a copy of the
first in miniature
- he spoke neither more nor less
than as if he had been a pro-
phet
- I am less sorry than you think
- few words and more deeds
- the lady thought she had half
understood
- the veil of Solomon's temple was
divided in the middle
- the medlars intended for keeping,

* See note thus marked *, at p. 185.—Editor.

† Observe here, with *Cinonio*, that although *meno* is not made to agree with *parole*, yet it is certainly used as an adjective: so is *più*, in the sentence thus marked †. See *Lecr.* II. n. 2.—Editor.

|| See a note thus marked ||, in p. 185.

§ See a note thus marked §, in foregoing page.

co, che non sién mezze ¶, le
quáli molto negli álbóri dure-
ranno* o co' picciúoli, mezze
matüre e per cinque dì mace-
ráte in acqua salsa

Mi rincrésce *molto di sentír che
mio fratéllo sia maláto
Si trovano* molte cicále su gli
ulívi d' Itália

Suo maríto non le láscia man-
cár* nulla

¶ Era morto in quell' anno il Re
d' Ungheria, del quale non ri-
mase* nullo figliuólo máscchio
§ Perchè non ve n' andáte?

Perchè non son per ancóra te-
diáto della vostra campagnía
Mangiáte di quel che più vi
piáce, nè vi riguardáte da quel,
che vi va a génio, più che se
foste in casa vostra

‡ E mandáto per più dei suói
amíci, a parénti, disse loro

¶ I miei dubbiósi pensíeri il più mi
traévano tutto il giòrno incérta
di dolérmì, o di rallegrármì

Starò du voi cínque giòrni al più

Dátemene un bicchiér di più
Chi s' arríschia nel giúoco, ama
poco* se stesso

Sono pochi* giòrni, che arrivái in
quéstá città

Vóglío un poco discórrer con voi
di quést' affáre

Ella si vergognò un pochétto

are gathered before they are
too ripe, as they will keep
good a long while, either on
their trees, or gathered with
their own stalks when half
ripe, and steeped in salt water
for five days

I am very sorry to hear of my
brother being ill

there are to be found many grass-
hoppers on the olive-trees of
Italy

her husband lets her want for
nothing

the king of Hungary died that
year, and left behind him no
male child

why do not you go away?

because I am not weary of your
company

eat of whatever best pleases
you, and follow your taste
without any more restraint
than if you were at home.

and having sent for several of his
friends and relations, he said
to them

my dubious thoughts drew me
along the whole day, uncer-
tain whether I ought to be
merry or sad

I will be absent from you five
days at most

give me another glass of it
whoever games deeply has little
regard for himself

I arrived in town only a few days
ago

I wish to talk to you a little on
this business

she was somewhat ashamed

¶ Observe in this sentence, the first *mezze* means *over-ripen'd*, and the second, *half*, or *by half*, owing to its different pronunciation.—See LECT. I. n. 5, and the note *, p. 6.—Editor.

* See a note thus marked *, at p. 185.—Editor.

¶ See a note thus marked ¶, at p. 185.—Editor.

§ See a note thus marked §, in page 186.—Editor.

‡ See a note thus marked ‡, in the foregoing page.—Editor.

<i>Dátemi un pochettiño di quel</i> <i>panc†</i>	give me a small bit of that bread
<i>Delle cose buone bisogna fare a</i> <i>miccino</i>	good things should be sparingly dealt out
<i>Un simile effetto, pressappoco, fa</i> <i>l'infusione delle rose secche</i>	a similar effect is produced by the infusion of dried roses
<i>Quándoſ ritorneréte di Francia ?</i>	when will you return from France ?
<i>Quántoſ cóstano quésti caválli ?</i>	what is the price of these horses ?
<i>Non sapréi mostrárvì appiéno,*</i> <i>quánto siáte ingannáto da</i> <i>colóro</i>	I could not sufficiently shew you, how much you have been been taken in by those people
<i>L' amico gli cavò di borsa* quánti</i> <i>denári egli avéva</i>	the friend took out of his purse all the money he had
<i>Vi venderò quésti libri a piacére,</i> <i>e vi darò la cassa per soprappiù</i>	I will sell you these books very cheap, and give you the box into the bargain
<i>Quánte volteſ siéte stato a Roma ?</i>	how often have you been at Rome ?
<i>Quest' ábito mi costò quási il</i> <i>dóppio del vostro</i>	this suit cost me almost the double of your's
<i> Chi parla rado* è tenúto a grado</i>	he is sure to please, who speaks little
<i>Gran dolóre rade* volte invécechia</i> <i>Donne símili a quélle sono piú</i> <i>rade che le feníci</i>	excessive grief seldom grows old ladies, like those, are more rare than phoenixes
<i>Voi mi ci redréte di rado</i>	you will see me here seldom
<i>Io piángo spesso* la pérdita del</i> <i>mio amico</i>	I often weep the loss of my friend
<i> Ogni cosa che è spessa,* divénta</i> <i>vile per molto uso</i>	every thing, often repeated, be- comes common through fre- quent use
<i>Non mi potéva accadáer cosa, che</i> <i>mi fosse* tanto dispiaciúta</i>	nothing could happen to me that would be so displeasing to me
<i>Ho tante* pécóre quánte capre</i>	I have as many sheep as goats
<i>Troppo* mi spiáque il suo pro-</i> <i>cédere</i>	his proceedings displeased me too much
<i>Troppe* sono le ragióni, che mi</i> <i>fórzano a negárvì il fuvóre</i> <i>richiéstomi</i>	I have too many reasons that compel me to refuse you the favour asked of me
<i>Basta, basta, non mi date piú</i> <i>frávole, che già sono* troppe</i>	enough, enough—give me no more strawberries, for I have already too many

† Observe here the incomparable copiousness of the Tuscan language; the *paululum* (a little) of the Latin, may be rendered in eleven different words; viz. 1. *un po' poco*. 2. *un pochetto*. 3. *un pochettiño*. 4. *un pochino*. 5. *un pocolino*. 6. *un miccicino*. 7. *un minuzzolino*. 8. *un miccino*. 9. *un m'ecolino*. 10. *un tantinétto*. 11. *un tantino*.—Editor.

|| See note thus marked ||, at p. 185. Also another, marked thus *, at p. 185. —Editor.

V.

12. *Adverbs of Quality.*

<i>Ciò mi tocca sul vivo</i>	that touches me to the quick
<i>Egli fa molto male i fatti suoi</i>	he is very low in his circumstances
<i>Ella ópera trascurataménte</i>	you act carelessly
<i>Lo sa fondataménte</i>	she knows that thoroughly
<i>Le verrò incóntro a mezza strada</i>	I will meet you half way
<i>Ha appéna l' uso della ragióne†</i>	he has scarce common sense
<i>Fa tutto di mala vóglia</i>	you do every thing against the grain
<i>Lo faccia volentieri, or di buon cuore, or di buona vóglia</i>	do it willingly, or heartily, or with a willing mind
<i>Non fo nulla a modo mio</i>	I do nothing to my mind
<i>Le piace quèsta cosa? or le dà nel genio</i>	is that to your mind?
<i>Operi ciascúno come gli pare e piace, or a secónda del suo genio</i>	let every one act to his mind
<i>Ella gli ha fatto il suo ritratto al naturále</i>	you have drawn his picture after life
<i>Faccia due passi indietro</i>	make two steps backward
<i>Caddi rovescióne, or supíno</i>	I fell backward
<i>Noi camminámmo a tentóne</i>	we walked groping
<i>Ella lo maltrátta a torto, or ingiustaménte</i>	you use him ill wrongfully
<i>Ella ópera a malizia</i>	you act out of ill-nature
<i>L' ha fatto per ischérzo</i>	he has done it in jest
<i>Lo feci per isbáglio</i>	I have done it by mistake
<i>L' ho incontrato a caso, or accidentalmenté</i>	I have met him by chance
<i>Vi andrò a qualunque partito</i>	I shall go there, let the worst go to the worst
<i>Tenga loro diétro da vicino</i>	watch them narrowly
<i>Lo vuol avére a ogni modo, or per forza</i>	she will have him by all means
<i>Andiámo a piédi</i>	let us go on foot
<i>V' andrò a cavállo</i>	I shall go there on horseback

+ To ask many of my countrymen what we should say for *common sense*, they would rashly assert, that it is impossible to translate those words, otherwise than by *senso comúne*, as the author had here said; but if we calmly investigate the genius of the Italian language, we shall find in this, as well as in other innumerable instances, that it abounds in peculiar expressions, without resorting to barbarous Gallicisms, as *senso comúne* is. For the above sentence may be translated in several ways besides the above, and always idiomatically: we might say, *appena sa discernere il ben dal male*; *è poco men che mentecatto*; and Boccace would have said, *sente anzi dello scemo che no.*—Editor.

*Per paura di dispiacerle
Per dir il vero, non è un gran che,
or gran cosa*

*Donde viene, ch' ella è così mesta
A fine di perfezionarla
Affinchè ella gli scriva*

*A propósito, che ora é? or che
ora è egli?*

*A che, or a qual propósito ha egli
detto ciò?*

Può appena camminare

Se ella non vien subito

*Se non si spiccia non potrà rag-
giungerla*

*Secondochè, or mentre gli uni en-
trano, gli altri escono*

Ancorchè non voléssero

*In caso che ella venga, entri per
la porta del giardino*

*In vece di ciò egli spende tutto il
suo**

*Cioè, or cioè a dire, che V. S. non
verrà punto*

*Al contrario, or anzi verrò pre-
stissimo*

*Appunto per questo, io son venuto
E' ella d' accordo, o no?*

*Tanto più la stimo, quanto mag-
gior pena si prende*

*Da che V. S. è quà, io non imparo
nulla*

*Dimanierachè ella può far ciò che
le piace*

*Tosto che, or subito che V. S. sarà
vestita, escirémo*

*Intanto, or frattanto io leggerò un
capitolo*

*Posto che, or in caso che venga, lo
faccia entràre*

In ogni modo le parli

Non già ch' io voléssi privárnelo

Nemmen io, se n' accerti

*Venga quà, altrimenti io verrò a
prenderla*

for fear of displeasing you
to tell the truth, it is no great
thing

how comes it that you are so sad?
in order to perfect yourself
in order that you may write to
him

now I think on it, what is it
o'clock?

to what purpose has he said that?

he can scarce walk

unless you come

unless he makes haste, he will
not be able to overtake her
as they come in, the others go
out

though even they would not
in case you come, get in at the
garden door

instead of that he spends all his
wealth

that is as much as to say, that
you will not come at all

far from that, I shall come very
soon

it is for that I came

have you agreed, or no?

I esteem her so much the more
that she takes pains

since you are here, I learn no-
thing

so that you may do what you
please

as soon as you are dressed, we
shall go out

in the meanwhile, I shall read a
chapter

in case he comes, make him come
in

be it as it will, speak to him

not that I would deprive him of
it

nor I neither, I assure you
come hither, or else I shall go
and fetch you

* *Spèndere*, or *consumàre il suo*, means to spend or waste away one's own pro-
perty; as, *consumàre l' altrui* means to waste away the property of another.

<i>Se ella restásse là, or vi restásse,</i>	if you were to stay there, I would
<i>verrèi a trovarla*</i>	go and see you
<i>In oltre, or oltredichè ella gli</i>	besides that, you will tell him
<i>dirà, che, &c.</i>	that, &c.
<i>Allóra noi partirémo insième</i>	then we shall set off together
<i>Cioè a dire, che ella non l' in-</i>	that is to say, that you do not
<i>tènde</i>	understand it
<i>Poichè ella ha tanta fretta, se ne</i>	since you are in such a hurry, go
<i>vada</i>	your ways
<i>Posto che V. S. désini con noi</i>	provided you dine with us
<i>Al contrário amico mio</i>	far from it, my friend
<i>Sono alieníssimo dallo sprezzár</i>	I am very far from despising any
<i>nessuno</i>	body
<i>In quel mentre egli arrivò</i>	In the meanwhile he arrived
<i>Sopra di ciò un di loro gli disse</i>	whereupon, one of them said to
	him
<i>Finché ella sarà diligénte, ognúno</i>	as long as you are diligent, every
<i>la loderà</i>	body will praise you
<i>Altrimenti ella sarà disprezzáta</i>	otherwise you will be despised
<i>Affátto, appúnto, or giústo lo</i>	precisely like that which you
<i>stesso di quéllo, ch' ella comprò</i>	bought
<i>Talménte che, dimanierachè, or</i>	so that he returned no more
<i>intanto chè non ritorù più</i>	
<i>Ogni volta, or tutta volta che lo</i>	every time you see him
<i>vedrà</i>	
<i>O parli, o no</i>	whether he speaks or not
<i>Non ne parli più, che ciò mi fa</i>	do not speak of it any more, for
<i>pena</i>	it gives me pain
<i>Glief' ha proméssso, ma non le</i>	she has promised it you, but do
<i>creda, or non le dia fede</i>	not believe her
<i>Perchè ella s' ingánna spesso, or</i>	because she often mistakes
<i>spesse volte</i>	
<i>Ella vede, come son maltrattáti</i>	you see how ill they use them
<i>Quest' è, perchè son forestiéri, or</i>	it is because they are foreigners
<i>per ésser forestiéri</i>	
<i>Oltr' á ciò dicale, che si spicci, or</i>	moreover, tell him to make haste
<i>fáccia presto</i>	
<i>Fáccia anche quèsto</i>	do that also
<i>Súbito che ritórna, io esco</i>	as soon as you come back, I
	shall go out
<i>Altrimenti saréte gastigáti, così i</i>	otherwise you will be chastised,
<i>grandi, come i piccòli, or tanto</i>	both great and small
<i>grandi, che, &c.</i>	
<i>O che beva, o che mangi</i>	whether you drink, or eat
<i>A ogni modo, or nulladiménto non</i>	nevertheless, he has not lost his
<i>ha perdúto il suo tempo</i>	time
<i>Intánto, or frattánto finirémo</i>	however, we shall give over

* Se generally governs a verb in the second imperfect of the conjunctive mood.

A CAUTION BY THE EDITOR.

17. ¶ In the above numerous phrases which, from p. 181, to this, exemplify both the adverbs and conjunctions, the judicious critic will find some arranged among the latter of these two parts of speech, which properly belong to the former, or even to the prepositions; and *vice versâ*. The fact is, that the Editor inadvertently sent these pages to the press without paying much attention to them, and when he perceived the Author's inaccuracy on this point, it was too late, and too expensive, to remedy it. But the diligent pupil will easily discriminate the adverbs from the conjunctions, both by the knowledge he is supposed to possess of his native tongue, and by applying to each of those above exemplified, the definition given of either. At the same time, the above phrases, containing nothing but what is pure Tuscan idiom, will safely facilitate the art of speaking in company, both correctly and without affectation.

ON INTERJECTIONS.

18. ¶ The interjection is a part of speech calculated to express the feelings and sudden emotions of the mind, or the heart, and therefore *inserted between* the other words of the sentence, as their name implies, without forming any close connection of meaning with any of them.

19. ¶ There are interjections of as many different sorts as the feelings or emotions of which our heart and mind are susceptible. The following are, however, the most usual species :

Of joy.

<i>Viva, viva ! eh viva !</i>	long live!
<i>Ah ! ah !</i>	ah ! ah !
<i>Buono ! bene !</i>	good !
<i>Allegrezza, allegrezza !</i>	} oh what joy !
<i>O che allegrezza !</i>	

Of grief and help.

<i>Ah ! ah ! oi ! oh ! oh !</i>	ah !
<i>Deh !</i>	pray !
<i>Oimè ! ohimè ! omè !</i>	} alas !
<i>Aimè !</i>	
<i>Lasso !</i>	
<i>Ahe lasso !</i>	
<i>Lasso me ?</i>	
<i>Aiuto ! soccorso ?</i>	help ! help !
<i>Misero me !</i>	poor wretch that I am !
<i>O Dio !</i>	o God !

Of aversion and contempt.

<i>Oh vergogna !</i>	o for shame ! fie for shame !
<i>Oibò !</i>	
<i>Eh via !</i>	o fie ! o fough !
<i>Puh !</i>	

Of encouraging.

<i>Animo su !</i>	cheer up !
<i>Coraggio !</i>	take courage !
<i>Su presto !</i>	
<i>Su via !</i>	come on ! come, then !
<i>Via su ! via !</i>	

Of wonder.

<i>Come !</i>	how so !
<i>Per bacco !</i>	upon my word !
<i>Cáppita ! Cappiterína !</i>	
<i>Cápperi !</i>	hey-day ! lack-a-day !
<i>Cáñchero ! Cáñchitra !</i>	

Of calling.

<i>Ehi !</i> (in familiar)	
<i>Olà !</i> (a King calling on his attendants)	here !
<i>Eia !</i>	halloo !

Of warning and threatening.

<i>Guái !</i>	woe !
<i>Ohe, ohe !</i>	
<i>Guárda ! guárda !</i>	take care ! have a care !
<i>Largo, largo !</i>	

Of silence and suspension.

<i>Zitto ! sta, sta !</i>	whist ! hush !
<i>Piáno ! adágio !</i>	softly !
<i>Alto !</i>	halt !
<i>Ecco ! éccoti !</i>	behold ! lo !
<i>Silénzio !</i>	
<i>Cheto ! tacéte !</i>	silence !

Of approbation and applause.

<i>Bravo ! bravíssimo !</i>	bravo !
<i>Bene ! va bene !</i>	well ! very well !
<i>Viva ! eh viva !</i>	huzza !
<i>Da capo !</i>	encore !

20. ¶ OBSERVE.—Although the interjection be an indeclinable part of speech, the above five, *bravo ! bravíssimo ! zitto ! misero me ! lasso me !* are liable to be agreed in gender and number, according to the most general rules of the agreement of adjectives ; being rather vocatives, where an

interjection is elliptically understood, than interjections themselves. The first three must agree with the person or persons we address, and the other two with the person who utters them ; and if the speaker mean to embrace others in the exclamation besides himself, the pronoun *me* would be also changed into *noi*.

ON EXPLETIVES.*

21. Grammarians mean by *expletives*, some particles which, although they are not absolutely necessary for grammatical construction, serve, however, to give a particular strength and energy to the discourse.

The Tuscan grammarians call such particles *ripieno* ; of which the following are the most common.

Bene, Or bene, Sì bene.

Exam. E bene, voléte voi farlo ? well, will you do it ? *Or bene, qual partito prenderémo noi ?* well, what course shall we take ? *Gli domandai, se gli bastava l' animo di cacciarlo via : ed egli rispose, sì bene,* (Salv.) I asked him, if he had courage to send him away : and he answered, yes.

Pure.

Exam. La cosa è tanto da ridere, ch' io pur la dirò, (Firenz.) the thing is so laughable, that I must tell it.—When *pure* is put before an adverb of time, it means *just* ; as, *I Signóri érano pur allóra arrivati* ; the gentlemen were just then arrived.

Poi.

Exam. Non è poi vero quánto mi dicéste ; what you told me is not true.

Già.

Exam. Non credo io già, che ve ne avréte a male (Annibal Caro.) ; I do not think you will take it ill.

Mai.

This is likewise an expletive, since we say sometimes, *Mai sempre, mai sì, mai nò* ; only meaning, *sempre, sì, nò* ; always, yes, no ; yet it gives a greater force to the expression.

Bello.

Exam. Il vostro vestito è bell' e tutto ; your suit of clothes is finished. *Ho pagato cinquecento belle guinée ;* I have paid five hundred guineas.

* This interesting subject having been totally omitted by the author, I have supplied it from *Verger's* grammar.—*Editor.*

Tutto.

Exam. *Son tutto stanco ; I am quite tired. La donna udéndo costúi parláre, il quále ella credéva móloto, tutta stordì,* (Bocc. 3. 1.) the woman, hearing that man speaking whom she thought dumb, was quite amazed.

Altriménti.

Exam. *Io non so altriménti, chi egli sia ; I do not know who he is.*

Via.

Exam. *Se spacciár volle le cose sue, gliéle convénne gettár via,* (Bocc. 2. 4.) if he wished to get rid of his goods, he was obliged to throw them away.

Egli.

Exam. *Che tempo fa egli ? how is the weather ? Che ora è egli ? what is it o'clock ? Egli è ora di desináre ; it is dinner time.*

Ella.

Exam. *Ella non andrà sempre cosí ; it shall not always be so.*

Esso.

See page 57, n. 13 and 14.

Non.

Exam. *Egli è più dotto, ch' io non credéva ; he is more learned than I thought. Temo che voi non mi abbandoniáte ; I am afraid you will forsake me. This idiom cannot be literally translated, since the word non would make no sense in English ; but in French it would admit of a literal translation, thus : Il est plus savant, que je ne croyois. Je crains, que vous ne m'abandonniez.*

Mi, Ti, Ci, Vi, Si, Ne.

Exam. *Io mi credéva, che voi foste partíto ; I thought you were gone. Desúdero, che tu con noi ti rimángi questa sera ; I wish thou wouldst stay with us to-night. Noi ci sederémo qui ; we will sit down here. Non so, se voi ti conosciáte un certo Calandrino ; I do not know whether you are acquainted with one Calandrino. Del palágio s' uscì, e fuggìssi a casa sua,* (Bocc.) ; he left the palace, and ran to his own house. *Chetaménte n' andò sino alla finéstra ; he gently went as far as the window — See more on these last expletives at LECT. XII.*

LECTURE XXIII.

On Syntax, Orthography, and their respective Figures.

¶ 1. SYNTAX, or *Construction*, is the regular inflecting and joining of the parts of speech, or sentences, together, conformably to the genius of a language.

¶ 2. In the construction of the Italian tongue, three things are most accurately to be considered :

I. The proper ARRANGEMENT and USE of the parts of speech in the sentences, and of sentences in the periods.

II. The GOVERNMENT of those parts of speech that are susceptible of any.

III. And finally, their CONCORD, or right inflection.

¶ 3. The ARRANGEMENT, or USE of the parts of speech or sentences, may be either *natural*, *artificial*, or *figurative*.

¶ 4. The *natural* order of words is the following : The nominative, substantive, or pronoun, should always be placed first ; the adjectives belonging to it should have the second place ; if the nominative has an article, the article must necessarily precede both ; then the verb should follow ; and, if there be an adverb, it ought to be put immediately after the verb ; afterwards the accusative ; and then the other cases, preceded by their prepositions, if there be any.

¶ 5. The *artificial* order of words and sentences in periods, consists in those allowable deviations from the *natural*, which are suggested by the *taste* and harmonic talents of a judicious writer ; it cannot, therefore, be reduced to rules, and must be attained by a serious perusal of the most eminent authors. The Italian language abounds, above all the modern ones, in elegant and various transpositions, which are of a very different cast in the ancient and modern classics, from those to be met with in writers of a more recent date, who cannot form the standard of the language ; yet these are so tenacious of the preference due to their mode of arranging periods and sentences, or rather so little disposed to take the trouble of cultivating their own language, and conforming their taste with that of those immortal men, whose fame and celebrity know no bounds, that they endeavour to dignify their own style by despising and ridiculing what the rest of the world most admire.

The arrangement of the words, however, is not the only difference between the above-mentioned two classes of writers. The most pure Tuscan and harmonious words are discarded by the moderns, and others of exotic architecture

substituted; the epithets ill chosen and misapplied; and the government of verbs and adjuncts altered and diversified, according to the style of those writers they most read, whether French, English, German, &c.* Without giving implicit credit to this observation, let the student first make himself *quite familiar* with the writings of *Boccaccio, Villani, Casa, Bembo, Galileo, Macchiavelli, Davanzati, Varchi, Borghini, Firenzuola, Segneri, &c. &c. &c.* and then let him read the modern writers, mentioned at p. 98, n. 39, if he feel inclined to give the preference to these, I submit to his blaming me for this digression; provided, as I have said before, he institutes the comparison, the most difficult authors be *quite familiar* to him; otherwise, his preference might be guided rather by an unfair supposition, that the real genius of the Italian tongue, was that which most resembles his mother tongue, than by the harmonic powers of the classical Tuscan orators, of which the ear of a well instructed foreigner is even a better judge than that of a native. *Aures quarum est judicium superbissimum.*—CIC.

¶ 6. The *figurative* order, use, or inflection of words, with respect to the syntax, consists in certain deviations from the *natural* above described, which, being common to the Greek and Latin, have been classified, and proper names assigned to them: of the principal of these, I shall here give an account, freely translated from the French of *Signor Peretti*, who has ingeniously and judiciously abridged the *Capitolo XVII*, in the *libro secondo* of CORTICELLI's Grammar, whither I refer those of my readers who wish for a more extensive instruction on this characteristic part of the Italian Grammar.

¶ 7. The most important *Figures* of the Italian syntax, are five, viz.

- I. The ELLIPSIS, or *deficiency*, by which some part of speech is omitted, which must be understood to complete the sense.
- II. The PLEONASM, or *redundancy*, by which some word is added, not essential to convey the meaning of the sentence.
- III. The SYLLEPSIS, or *conception*, by which a part of speech does not duly agree with the apparent accident of others, without conceiving either the exclusion or the introduction of some words, expressed or understood in the period.

* See more on this subject in my ESSAY, prefixed to the *Supplement* of this Grammar.

IV. The ENALLAGE, or *permutation*, by which a part of speech, or a tense of a verb, is used instead of another.

V. The HYPERBATION, or *inversion*, by which the natural order of words is inverted, according to one of the five canons, prescribed by the five figures, which embrace the various species of the Hyperbation, as we shall see in its place.

§ 8. Examples of the Ellipsis.

I. Ellipsis of the substantive. Ex. *Io ci tornerò, e daróttene tante, che io ti farò tristo per tutto il tempo, che tu ci viverai.* I shall return and give you so many (understanding *busse*, blows), that I shall make you wretched as long as you live. Thus, we say, *Cadér da alto*, to fall from a high (meaning *luogo* place;) *Levársi*, to raise, (understanding *dal letto*, from bed,) &c &c.

II. Of the adjective. The adjectives *buóno*, good; *ábile*, able, or *capáce*, fit; are elegantly understood in the following expressions: *Sempre poi da molto l' ebbe* (understand *molto ábile*) afterwards he thought him very able; *Egli nol conoscéva da tanto* (understand *capáce da tanto*), he did not know him as fit for so much.

III. Of the auxiliary verbs inflected. The omission of these is very frequent in the classics; but, above all, that passage is eminent, which occurs in PASSAVANTI's *Spéccchio di Peniténza*, fol. 48, where the landlord at *Malmantile*, questioned by a venerable man on his situation in life, answers thus: *Io ricco, io sano, io bella donna, assái figliuóli, grande famiglia; nè ingiúria, onta, o danno ricevetti mai da persóna: riverito, onorato, careggiato da tutta gente: io non seppi mai che male si fosse o tristizia; ma sempre lieto e contento sono vivuto, e vivo.* I am rich, in good health, I have a handsome wife, many children, and servants; I never received any injury, dishonour, or loss, from any body; I am respected, honoured, and fondled by all; I never knew what was illness, or sadness; but I have always lived, and still live, cheerful and happy.—OBSERVE. The auxiliaries wanted in the Italian text, are printed in italics in the version.

IV. Of the same auxiliaries in the infinitive mood. Ex. *Con poche parole rispóse; impossibil, che mai i suoi benefícj e il suo valóre, di mente gli uscissero,* (understand *essere impossibile*, &c.) He answered with a few words, to be impossible, that his benefits and his valour should ever be forgotten by him.

V. The infinitives of other verbs are elliptically suppressed in the following Italian forms: *andár per una persóna*, (understand *per trovaré*, or *préndere*,) to go and fetch, or call for, a person; *non lo posso*, (understand *fare*, *portáre*, &c.) I cannot do it, or carry it.

VI. Ellipsis of the participle. Ex. *O se essi mi cacciásscero gli occhi, o facéssermi alcúno altro cosí fatto giuoco, a che saréi io?* (understand *ridóttö*,) and if they were to pull my eyes out, or would play me any other such trick, what should I be brought to?

VII. The ellipsis of the prepositions *per* and *da* is evident in these forms of speech; *vostra mercè*, through your favour; *dar mangiáre, e bere*, to give to eat and drink; and the like.

VIII. The ellipsis of the personal pronouns is in almost every sentence of the Italian periods, and requires no exemplification.

IX. No less frequent are the ellipses of the conjunctions exemplified by *Corticelli*, as well as those of the adverbs and interjections (of these last, see some hints at p. 195, n. 20.) ; but they are not so important as to require exemplification; and the studious may find instances in the above quoted Grammar, and in reading approved authors.

¶ 9. Examples of the Pleonasm.

I. The whole of the *Expletives* enumerated and exemplified in the preceding Lecture, belongs to this figure.

II. The pronouns repeated in the same sentence, are graceful instances of the pleonasm in the following examples; but the student will do well to confine himself to the observation of such forms, lest he might prove unsuccessful in the right use of them. Ev. 1. *Comechè ogni altro uómo molto di lui si lodi; io me ne posso poco lodáre io*; although every body else speak very highly of him, I cannot say much good of him. *Elle non sanno dille sette volte le scé quello, che elle si tógliono élleno stesse*; they do not know six times out of seven what they want. *Bene sta, tu di' tue paróle tu, io per me*, &c.; It is all right, do thou go on with thy speech, as to myself, &c. &c.

¶ 10. OBSERVE.—*Corticelli* and *Peretti* have considered, among the expletive forms of the pleonasm, the following examples from Boccace, where, they say, the verb *venire* is redundant: but the verbal translation annexed, will sufficiently prove the powerful signification of the verb *venire* in each of them. *Il che, quando venni a préndere móglie, gran paura ebbi, che non m' intervenísse*; this, when I came to

take a wife, I greatly feared would happen to me. *Gli venne trovato un buon uomo* ; he happened to find a good man. *Tutto il venne considerando* ; he proceeded to examine him all over.

The *Vocabolario DELLA CRUSCA* favours the opinion of the two authors just mentioned ; but unless the verbs *came*, and *happened*, prove to be redundant in English, I shall never grant the verb *venire* to be such in Italian ; for it unquestionably operates the same in the above two first sentences. As to the last of them, CINONIO himself observes, that the verb *venire*, in similar forms, implies a sort of *incipient* or *frequentative* signification, by no means redundant, as his examples, as well as those of the *Vocabolario*, fully evince. But see on this subject, the *characteristic forms* explained above from p. 158 to 166, especially n. 41, 45, and *note* *, p. 162.

¶ 11. The verb *andare* is also considered as redundant, by the above authors. Two authorities only from *Boccaccio*, are alleged as proofs of this species of pleonasm. One of them the reader will find explained by me at p. 165, n. 47, 48, and 49, where it will appear the verb *andarsi* to be frequently expletive, or nearly so. But as to the other, if properly quoted at length, will be found aptly suiting my remarks on the verb *andare*, at p. 162, n. 45, 46, so that it may be properly added to the fourteen authorities there produced in support of my opinion. Here it is : and let us remember that *Filomena* continues here to make her remarks on the fatal consequences of the plague at Florence, in 1348. *Gli altri che vivi rimasi sono, chi qua e chi là in diverse brigate, senza saper noi dove, vanno fuggendo quella* che noi cerchiamo di fuggire*. The others (men) who are still alive, some here, some there, in various companies, without our knowing where, *stroll about*, fleeing from that (death) which we also endeavour to shun. Where it is evident, that *vanno fuggendo* is by no means the same as *fuggono* ; and that it implies that *motion* in the agent, so strenuously maintained and proved by me in the pages above quoted.

¶ 12. *Examples of the Syllepsis.*

Although we have some instances of this figure in good authors, as, *Fu in Firenze tagliate le teste a più* (Villani) ; several heads were brought to the block at Florence, (where

* The MS. *Manelli*, and the edition by *Giunti*, 1527, read *quella*, which agrees better with *morte*, being feminine in Italian ; but all other editors read *quello*, which must then be considered in a neutral sense.—*Editor*.

fu is instead of *fùrono*); and in the *Fiametta*. *Córseri le sorélla* (instead of *córservi*). The sisters ran thither. Also, in *Crescenzió*. *Sì corrómpe le biáde* (for *sì corrómpono*). The grains become rotten: It is, nevertheless, advisable not to imitate the above eminent authors in the use of this figure, which would at present appear rather awkward.

¶ 13. *Examples of the Enallage.*

The use of this figure is very extensive in Italian: but let my readers attend to the definition given of it above, p. 200; and let them never listen to the improper extension made of this figure by *Corticelli* and *Peretti*, who suppose it to embrace the various significations attributed to a great many verbs, besides their own most natural and genuine one. Were it so, every language of Europe might be said to swarm with ENALLAGES; since a remarkable defect* of European and other languages is just the assigning a great many significations to each of their most usual verbs; and, what is worse, mostly without any occasion, there being a proper verb for each meaning. Let the impartial English reader observe, that a long speech on various subjects might be made with only the usual auxiliaries, and the verbs *to keep, to get, to take, to set, to bring, to come, to let*, with a few more, by exchanging a dozen particles to which they are often prefixed, without taking the least shade of their signification; and let him tell me seriously if his language is so poor as to want such a perplexing abuse of some verbs: or if it is not rather a capricious and absurd custom, unfortunately become unavoidable. The same may be said with respect to the Italian, Latin, and other languages: hence, no doubt, the Jurisconsult POMPONIUS used to say, *Cæsar civitatem potest dare hominibus, verbis non potest*. But I shall never dignify such abuses with the elegant appellation of ENALLAGE, which has its peculiar beauties when used properly, and in the following manners, only.

I. The infinitive adopted instead of a substantive. Ex. *E*

* The Chinese language is a perfect stranger to this imperfection in writing, each idea having its appropriated character, which is constantly used for the same, and never otherwise: but if we consider the vocal part of this singular language, we shall find it notoriously abundant with enallages, since about 1,200 monosyllables constitute the whole of its spoken vocables, of which three quarters have no other difference between each other, than the diversification of a delicate tone or modulation of the voice, in the utterance of the vowel or diphthong constituting the word. But mistakes in conversing are easily rectified, and seldom or never can have bad consequences: on the other hand, the pernicious abuse of terms in writing is the main cause of chicanery, and of a thousand evils perfectly avoided by the Chinese.—*Editor.*

da quésto viéne il nostro viver liéto, che voi vedéte. Hence the merry life you see us lead (*viver* for *vita*).

II. The adjective instead of the adverb. Ex. *Ora tutto apérto ti dico, che io per niúna cosa lasceréi di Cristián farmi.* Now I openly tell you, that I would by no means neglect becoming a Christian (*apérto* for *apertaménte*).

III. The interrogative or relative pronouns instead of substantives, which they could not represent as pronouns, as the following two eminent passages in DANTE's *Inferno*.

*Però, se l' AVVERSARIO d' ogni male
Cortése fu, pensándo all' alto effétto
Ch' uscir dovéa di lui, e 'l chi, e 'l quále
Non pare indégno, &c.*

Therefore, if the ADVERSARY to all evils (sublime *Antonomasia* for God,) was so far condescending, thinking on the illustrious issue that was to be expected from him, and what *personage*, and of what *virtuous* qualities; it does not seem improper, &c. (here *chi* is instead of *hero*, or *personage*, and *quále* instead of *qualità*).

*E vidi il buóno accoglitór del quále,
Dioscóride dico, &c.*

And I saw the good collector of the properties of plants, I mean *Dioscorides* (here *quále* is instead of *qualità*, as in the example above).

IV. The adverbs instead of substantives. Ex. *Signór mio dolce, il quando potrébbe ésser qualóra più ci piáce; ma io non so pensár il dove.* My dear sir, the time might be that which could be most agreeable to us; but I cannot think of the place (here *quándo* is instead of *tempo*; and *dove* instead of *luógo*).

V. The participle past for the infinitive. Ex. *Fece veníre sue léttre contraffátte di Roma, e fece vedúto a' suói súdditi, il papa per quélle avér seco dispensáto di potér torne altra móglie.* He caused false letters to come from Rome, and made it appear to his subjects that the Pope had given him permission by them to take another wife (*fece vedúto* is instead of *fece vedére*).

VI. The second pluperfect of the indicative instead of the first perfect of the same. Ex. *Alzáta alquánto la lantérna ébber vedúto il cattivél d' Andreúccio.* Having raised the lantern a little, they saw that little rogue of Andreuccio (*ébber vedúto* for *videro*).

VII. The infinitive instead of the second imperfect of the

conjunctive. Ex. *Quì ha questa cenà, nè sarìa chi mangiàrla.* There is here this supper, and there would be nobody that could eat it (*mangiàrla* for *mangiàssela*).

VIII. The present of the conjunctive for that of the indicative; as, when *Licisca* roughly complained of *Tindaro*, interrupting her words, thus; *Vèdi bèstia d' uòmo, che ardisce, dove io sia, a parlàre prima di me.* Now see, what a brute of a man, who dares, where I am, to speak before I have done (*dove io sia* is instead of *dove io sono*).

IX. The perfect instead of the present of the indicative. Ex. *Anichino gittò un grandissimo sospìro; la donna guardatolo disse; che avèsti Anichino?* Anichino heaved a very deep sigh: the woman looking at him, said, What ails you, Anichino? (*che avèsti* instead of *che hai*).

X. The second imperfect of the conjunctive mood for the second pluperfect of the same. Ex. *Alzò quèsti la spada e fedito l' arrèbbe, se non fosse uno, che lo tenne per lo braccio.* This man lifted up his sword, and would have wounded him, if it had not been for another man, who laid hold of his arm (*se non fosse* for *se non fosse stato*).

XI. The first imperfect of the conjunctive mood for the first pluperfect of the same. Ex. *Eglì sono state assái volte il dì, ch' io vorréi piuttosto èssere stato morto che vivo.* It has happened many times a day that I have wished to be sooner dead than alive (*vorréi* instead of *avréi voluto*).

XII. But the most frequent Enallage, and common to all the modern languages, has been omitted by CORTICELLI and Peretti, which consists in adopting the present of the indicative, instead of its imperfect, or perfect, used in narratives, where a rapidity of action is to be shewn. Out of a thousand instances of this species of Enallage, I shall here present my reader with the description, given by *Pilade* to *Egisto*, of the supposed death of *Oreste*, in the tragedy of this name, by ALFIERI; and let the reader say, whether these lines are any thing inferior to that part of the speech in the *Phedre* of Racine, where the death of *Hippolytus* is described:

“ Feroce troppo, impaziente, incauto,
 “ Or della voce minacciosa incalza,
 “ Or del flagel, che sanguinoso ei ruota,
 “ Sì forte batte i destrier suoi mal domi,
 “ Ch' oltre la meta volano; più ardenti,
 “ Quanto veloci più. Già sordi al freno,
 “ Già sordi al grido, ch' ora invan gli acqueta,
 “ Foco spiran le nari, all' aura i crini
 “ Svolazzan irti: e in denso nembo avvolti
 “ D' agonal polve, quanto è vasto, il circo
 “ Corron, ricorron come folgor ratti.

“ Spavento, orrore, alto scompiglio, e morte
 “ Per tutto arrega in torti giri il carro :
 “ Finchè percosso con orribil urto
 “ A marmorea colonna il fervid' asse,
 “ Riverso Oreste cade.”

I dare not contaminate such noble lines by my inelegant English. Teachers may do it *viva voce* to their pupils, until ALFIERI finds a Miss BAILLIE to honour him with a version. I shall only observe to the student, that the verbs *incalza*, *ruota*, *batte*, *acquetta*, *spiran*, *svolazzan*, *arrega*, are all present tenses instead of imperfects; and *volano*, *corron*, *riccorron*, *cade*, are instead of perfects.

¶ 14. *Examples of the Hyperbaton.*

The five kinds of this figure are indicated with five specific names, explained and exemplified as follows.

I. *Anastrophe*, or transposition, which is, when a word that should precede is placed after. Ex. *Madónna, io non so come piacévole Reina noi avrém di voi, ma bella la pur avrém noi.* Madam, I don't know whether we shall have a pleasing Queen in you, but we shall certainly have a handsome one (*la pure avrém*, for *pur l'avrém*, &c.). *Un uómo di scelleráta vita, e di corróto.* A man of a corrupted and wicked life (*di scelleráta vita e di corróta* instead of *di scelleráta, e corróta vita*).

II. *Tmesis*, or division, when a compound word is divided into two parts, and another put between them; as, *Acciò solaménte che conosciáte*, &c. In order that you may know (*acciò solaménte che* instead of *solaménte acciocche*, &c.).

III. *Parenthesis*, or interposition, which consists in inserting an unconnected sentence in a period, which, however, serves as a short annotation, to explain our meaning better. Ex. *A quéstá briève nóia, (dico briève in quánto in poche lèttère si contiéne) seguirà prestaménte la dolcezza, e'l piacére.* To this short irksome account, (I call it short, because contained in a few words) sweetness and pleasure will readily follow. The curve lines that shew this species of *Hyperbaton*, make it well known to every one, and prove that it is to be met with in all languages.

IV. *Synchysis*, or confusion: when the transposition of the words in a sentence is either unwarrantable, or conveys an ambiguous meaning, as in these lines of *Dante*, where Count *Ugolino* alludes to Bishop *Ruggieri*, by saying,

*Quésti paréva a me, maéstro, e donno,
 Cacciándo il lupo e i lupicíní al monte.*

This master and lord appeared to me (in a dream) as chasing the wolf with its cubs to the mountain, &c. (The words,

maestro e donno, placed as they are, might convey this wrong meaning, viz. This man appeared to me as a master and a lord, &c.; they ought therefore to follow immediately after *questi*, to prevent ambiguity.)

V. *Anacoluthon*, or, incoherence: when a word is placed insulated, and without its proper sequel. A well known instance occurs in the very beginning of the *Canzoniere* of *Petrarca*;

*Voi, che ascoltate in rime sparse il suono,
Di que' sospiri, ond' io nutriva il core, &c.*

The pronoun *Voi* has no proper connection, either in these, or in any of the following lines of the sonnet. Some call it a vocative case, and translate thus, *O ye*, (understand readers) who, by listening to these verses, hear the sound of those sighs on which my heart used to find its support, &c.—OBSERVE. From the nature of these two last species of the *Hyperbaton*, it is easy to conclude, that it is well not to increase the instances of them in writing either prose, or poetry.

¶ 15. II. GOVERNMENT

Of the Parts of Speech.

GOVERNMENT is the influence which some parts of speech have over others; as,

I. A verb, adjective, or preposition, over a noun, or pronoun, in requiring to be in such and such a case rather than in another.

II. A conjunction, or preposition, over a verb, which they govern in such or such a mood.

III. A noun over an adjective, by which sometimes it will be followed, and another time will give the adjective the precedency; as likewise verbs over adverbs, or adverbs over themselves; some having the special privilege of coming before others, when they meet together in a sentence.

This subject alone embraces so much matter, that a whole volume would scarcely be sufficient to assist the pupil in every instance. In the whole course of these Lectures, we have thrown as much light on the subject as may be expected in an elementary book. The beginner must be guided by a proper master at first, particularly as the regimen of the English nouns, verbs, &c. seldom agree with that of the Italian, though of the same signification. Those who have made some progress in the language, will be able to remove all difficulties by the perusal of the best authors, and by consulting occasionally *Cinonio*, or *Corticelli*, and more safely the great *Vocabolario Della Crusca*, where every word is

accompanied with a copious variety of examples, from which we may safely learn the regimen peculiar to each word in its different meaning.

III. CONCORD,

Or right Inflection of the Parts of Speech.

¶ 16. CONCORD is the absolute agreement of, 1. The article, the adjective, and the participle, with the noun or pronoun. 2. The verb, with its subject or nominative. 3. The relative, with its antecedent, or the subject it refers to.

Even on this subject, the pupil will find sufficient instruction interspersed in the foregoing LECTURES; particularly in those which treat of the *Articles, Substantives, Adjectives, and Pronouns*. Yet I intend to subjoin a few general observations* and rules, that will most frequently occur, and prove useful to the learner.—To these an APPENDIX of *practical remarks* will follow, which I trust will prove of great assistance to the Student.

¶ 17. The first observation to be made is concerning the proper use of the articles *il* or *lo*, and that of the apostrophe with these, and all other articles, upon which let the learner observe, that the rules given on these subjects in LECTURE III. are founded not upon grammar, but upon the delicacy of sounds; therefore, although the gender and number of the substantive must be attended to, to determine whether the article is to be masculine, feminine, singular, or plural; yet to say *il* or *lo*, and to use or reject the apostrophe, we must not consider the first letter of the substantive, unless it be placed immediately after it; for when adjectives or participles precede their substantives, the article must be just before all of them, and written according to the beginning of the first adjective or participle coming after it. Thus, although *amico*, a friend, begins with a vowel, yet if the adjective *fedéle*, faithful, or one of the participles *viaggiante*, travelling, *stancato*, wearied, shall precede it, the article will be *il*, and not *l'*, as it has been assigned to nouns masculine beginning with a vowel. On the contrary, although *casa*, a house, begins with a consonant, if the adjective *alta*, high, be placed before it, we must say, *l' alta casa*, and not *la alta casa*; though we must write, *la casa alta*, &c.

* I owe several of these observations to *Cham baud* and *Des Carrieres*, being applicable to the Italian as well as to the French language; but I hope I shall soon have it in my power to refer my readers to an ITALIAN EXERCISE Book, now in the press, where a great many practical rules are interspersed, relative both to the *Concord* and *Government* of the parts of speech.—Editor.

Let the judicious pupil extend this important rule to all imaginable cases, where articles are used either alone, or united with the prepositions *di, a, da, in, con, per, &c.* as explained in the LECTURE quoted above.

¶ 18. * When two or more nouns of different numbers and genders, or genders only, have an adjective, or a participle common to both, which comes immediately after them, it agrees in number and gender with the last. Ex. *Avéva gli occhi, e la bocca apérta, or la bocca, e gli ócchi apérti*, his eyes and mouth were opened; *trovò le palúdi, ed i fúmi geláti*, he found the marshes and rivers frozen over.—OBSERVE. Let, however, the plural noun be the last, if you possibly can, whenever one of them is singular, as in the first example.

¶ 19 *Exception*. 1.—But when there is one, or more words between the last noun and the adjective, that adjective (common to all) agrees with the noun masculine though the last noun be feminine. 2. And if the nouns are each of the singular number, then the adjective shall be put in the plural number, and the masculine gender. Ex. *Il fiume, e le paludi che trovò geláti*. The rivers and the marshes which he found frozen over. *Il suo faticáre, il contégno, e la fortúna sempre uniti a procurárgli un óttimo riusciménto, &c.* His labour, conduct, and good fortune always united to obtain him a complete success, &c. 3. Whenever these substantives may be connected with the preposition *con*, or with one of these generic terms, *cose*, things, *vantággi*, advantages, *mali*, evils, *beni*, good things, &c. it should be done; and then the agreement of the adjective is plain: for if there be the preposition *con*, it will be made to agree with the substantive before it; and if one of the generic terms just mentioned, it will agree with it, and not with the substantive. Ex. *Il re con gli altri cavaliéri risalíto a cavállo, lasciò súbito la cacciá*. The king with the other noblemen mounted on horseback left the chase immediately. *L'oro, la fama, e gli onóri, sono cose incérte e pericolóse, or sono beni incérta, e pericolósi*. Gold, fame, and honour, are uncertain and dangerous things.

¶ 20. Collective nouns, such as *la gente*, the people, *il público*, the public, &c. although conveying a plural idea, yet we make them agree with the singular number: while the English, if they changed their adjectives, would make them plural, as appears from the verbs made plural in Eng-

* We might find in our Classics authorities contradicting this and other rules here given on *Concord*; yet the safest way is to follow them, as they are consonant with the present use, and can never prove to be errors.—*Editor*.

lish, when such nouns govern them. Ex. *La gente era riottosa*, The people were riotous. *Il pubblico lo disapprova*, The public disapprove it, &c.

¶ 21. *Exception*.—The following *collective*, and *partitive*, nouns governing the following substantive in the genitive, do not suffer the adjective to agree with them, but with that substantive they govern, although of a different gender and number. They are the following: *una parte*, a part; *la maggiór parte*, the most part; *folla*, crowd; *truppa*, troop; *moltitudine*, multitude; *número*, number; *metà*, half; *specie*, kind; *sorte*, sort. Ex. *Trovò una metà una parte or la maggiór parte de' suoi soldati uccisi* and not *uccisa*. He found a half, a part, or the most part of his soldiers killed. *Una truppa or moltitudine di persone che correvano spaventate* and not *spaventata*, a troop, or multitude of people who ran away terrified, &c.—OBSERVE, however, that if any of the nouns just above enumerated express a part of a single individual, then the adjective will agree with such partitive noun. Ex. *Rimase vivo, ma con una parte del braccio destro tutta bruciata*. He remained alive, but with a part of his right arm all burnt.

¶ 22. Other *partitive* nouns specifying the quantity with more precision, such as *un terzo*, a third; *un quarto*, a fourth, &c. are not liable to the above *exception*; and the adjective agrees with them. Ex. *Un terzo delle sue viti è andato male*, (and not *sono andate*), one-third of his vines are spoiled. *Tre quarti delle sue entrate sono dissipati*, (and not *dissipate*) three fourths of his income are squandered away.

¶ 23. The verbs agree with their subject or nominative, whether a substantive, or pronoun: but when this pronoun is of a relative kind, then the verb agrees with the noun to which the relative pronoun refers. Ex. *Siàmo noi, che non lo crediamo*. It is we, who do not believe it. *Io vedo un uomo che beve*. I see a man who is drinking, &c.

¶ 24. Many nouns singular will have the verb in the plural. Ex. *Il suo spirito, la sua bontà, e la sua pazienza superarono ogni ostacolo*. His understanding, goodness, and patience surmounted every obstacle. *Nè la generosità, nè la forza ve l'indurranno*. Neither generosity nor violence will induce him to do it.

¶ 25. *Exception*.—But when of the substantives connected, one only is to do, or to receive the action, the verb must then be in the singular. Ex. *O la generosità, o la forza ve l'indurrà*: either generosity, or violence will induce him to do it. *Nè il duca, nè il conte sarà eletto ambasciatore*. Neither the Duke, nor the Count will be appointed am-

bassador; but if there were two ambassadors to be appointed, we should then say *sarànno elétti*.

¶ 26. *Exception to this exception.*—If the nominatives are of different persons, then the verb is plural; although only one can be supposed to do, or to receive the action of the verb. Ex. *Nè io, nè voi sarémo elétti ambasciatori*; neither I, nor you shall be appointed ambassadors (even if the ambassador be only one). *O voi, o lui vi riusciréte*. Either you or he will succeed.—OBSERVE. To know in which of the three persons plural the verb must be in similar sentences, read underneath at No. 29.

¶ 27. If one of the nouns constituting the nominative is plural, the verb must agree with it. Ex. *Il principe, e i súdditi desiderano la pace*. The prince and his subjects wish for peace.—OBSERVE. Let the plural noun come the last, if possible.

¶ 28. *Exception.*—When one of these particles; *ma*, but; *tutto*, all; *niénte*, nothing; completes, and, as it were, sums up an enumerative phrase, even composed of many substantives plural, the verb must be in the *singular*; although it refers to them all. Ex. *Non solaménte i suói onóri, e le sue ricchézze, ma la sua virtù stessa svanì*. Not only his honours and riches, but even his virtue vanished away. *Le dignità, le ricchézze, gli amici, tutto finalménte l'abbandonò*. Dignities, riches, friends, all in fine forsook him. *Nè i libri, nè le passeggiáte, nè l'anéna mia villa, niénte mi divértc*. Neither the books, nor the walks, or my pleasant country-house, nothing can amuse me.—OBSERVE. That with *ma*, as in the first sentence, the verb must be plural, if the noun after it were of that number; but this can never be the case with *tutto*, or *niénte*, exemplified as above.

¶ 29. When the verb has many nouns and pronouns of different persons for its subject, or nominative, it must be put, 1. in the first person plural, if a pronoun of the first person, either singular or plural, is among them: 2. in defect of pronouns of the first person, the verb must be in the second person plural, if a pronoun of that person, and if either number is one of the subjects: 3. and if the nominatives are all to the third person, either plural, or singular, the verb will be in the third plural. Examples for the three cases. 1. *Piétro, voi, ed io, or e noi, siámo d'accórdo*. Peter, you, and I, or and we, agree.—OBSERVE. That Italian urbanity requires the first person either plural, or singular, to be mentioned the last. 2. *Tu, or Voi, il mio amico, e*

*lui** *saréte biasimáti da tutti* : Thou, or You, my friend, and he will be blamed by every body. 3. *I vicini, il padre, la madre, i passeggeri, e lei** *córsero all' aiúto suo*. The neighbour, the father, the mother, the passengers, and even she, ran to his assistance.

¶ 30. Observe further ; that verbs having for their nominative a *collective*, or *partitive* noun, are made plural or singular, according to the same canons established above at n. 20, 21, and 22, for the agreement of adjectives.—Also at p. 51, n. 15. and *note* *.

¶ 31. When the conjugation SE, if, is conditional, and means *in case* *that*, *supposing that*, and the like, it is to be observed, that if the first verb is in the future tense, the other next to it must also be future. Ex. *Se verréte da me, saréte contento* ; If you come to my house you will be happy : Where we see that the English put the present of the conjunctive, instead of the first future, and the second verb is as in Italian.—But if the first verb is in the second imperfect of the conjunctive, the other must be in the first imperfect of the same mode. Ex. *Se veníste da me, saréste conténto*. If you would come to my house, you would be contented : where we see that the English use the first imperfect of the conjunctive in both verbs.

Again, if SE be placed between two verbs, the former of them being in the future, the following must be in the same tense. Ex. *Gli Dei saránno ingiústi, se non ci perdonnerámo dopo tante úmili supplicazióni*. The Gods will be unjust, if they do not forgive us after so many humble supplications : where we see that the English still put the present of the conjunctive after the particle *if*, though we often hear in England the indicative present used instead of it.—And if the first verb were to be in the first imperfect of the conjunctive, the second must be in the second imperfect of the same mood. Ex. *Gli Dei sarébbero ingiústi, se non ci perdonássero dopo tante úmili supplicazióni* ; The Gods would be unjust, if they would not forgive us after so many humble supplications : where we see that the English agree with the Italians as to the first verb ; but the second is put to the same first imperfect of the conjunctive mood.

¶ 32. The conjunction QUANDO, when, requires the verb

* We have observed at p. 57. n. 19, three instances in which the pronouns *lui*, *lei*, *loro*, and others which are not nominative cases, must be used as nominatives. To these we may add the above examples, and establish as a very general principle, that *lui*, *lei*, or *loro* are nominatives in all such phrases, in which the verb does not agree with them, provided they are a part of its nominative.—*Editor*.

to be in the future tense in Italian, whenever the thing alluded to is to take place some time after. Ex. *Quándo avrò tempo, vi scriverò* ; when I have time, I shall write to you : where we see that the English put the first verb in the present tense, and the second as in Italian.*

¶ 33. Verbs denoting *permission, prohibition, asking, admiration, joy, grief, grudge, ignorance, doubt, fear, wish, intention, desire, affection, passion, sentiment, or motion of the mind*, require the next verb to be in the conjunctive mood, with *CHE*, that, which connects it with them. Ex. *Désidero, che si faccia onóre* ; I wish he may succeed. *Voglio, che voi studiáte* ; I wish you to study. *Dúbilo, che non iscriva, come ha promesso* ; I doubt whether he will write, as he has promised. *Mi maraviglio, che abbiate tanto ardire* ; I wonder that you dare so much. *Non so che egli sia arriváto* ; I don't know that he is come.

Let the pupil take notice in the above examples, how variously this uniform expression of the Italian language is rendered in English.—OBSERVE farther, that in English the conjunction *that* is very often omitted, and in Italian must be always expressed.

APPENDIX.

Of Miscellaneous Practical Remarks.

I hope the following remarks, pointing out the translation of several words and idioms from the English into Italian, will not prove irksome, or unacceptable to the studious, although not properly belonging to the subject of concern.

¶ 34. It is observable, that the English language has improperly neglected to distinguish a very essential difference in the nature of human *notions* : some being common to the best organized brutes, and some exclusively bestowed on man by the Almighty. Thus they say indiscriminately to know *Algebra*, and to know *one's master*.

The Italian, with most of the European languages, have two distinct verbs to render the English verb to know according to the species of *notions* alluded to. Thus we say, *Sapére l'álgebra*, and *conoscere il suo padrón*e ; since the first is a notion, of which only man is capable, and the second man has in common with a dog, a horse, &c. We say in Italian, *se conoscete il prezzémolo, andate a cóglier-mene nel giardíno*. If you know parsley, go and gather me

* If the Italian phrases at n. 31 and 32 are not correctly translated, the learner, who is supposed to possess his own language grammatically, may rectify the inaccuracies, and alter the application of my remarks accordingly.—Editor.

some in the garden. Some of the animals knowing medicinal herbs, we make use of the verb *conoscere* in this sentence. Thus we say, *Sapete dove sta di casa lo speziale?*—*Sì*, the other answers, *so la strada, ma quando vi fossi non potrei riconoscere la sua casa, perchè non vi sono mai andato di giorno.* Do you know the apothecary's house?—Yes, I know the street he lives in; but I could not know his house again, because I never went there in the day time. The *retina* of the human eye, being the only one in creation capable of painting to the mind the topographic plan of a town, or country, and the human mind alone equal to the power of retaining such impressions, even when at a distance, both the question and the first part of the answer of the above sentence are made by the verb *sapere*: but since pigeons, dogs, and horses know their habitation again, when on the spot, the second part of the answer is made by *conoscere*, or *riconoscere*.—It will be objected that dogs know their home even at a great distance: I answer they do; not, however, by any mental power of *recollection*, but only by a most exquisite sense of the olfactory nerves, as pigeons by that of the optical. Hence, the horse deprived of this great refinement of the senses, never knows his habitation (unless, indeed, by repeating many and many times the same way, he is guided in his journey by natural instinct) but when he is very near it; as it has been elegantly sung by *Metastasio* in the following *aria*:

“ Quel destrier che all' albergo è vicino
 “ Più veloce s' affretta nel corso
 “ Non l' arresta l' angustia del morso
 “ Non la voce, che legge gli dà.”

OLIMP. Act I. sc. iii.

Let the pupil apply the above observations to any English sentence where is the verb TO KNOW, and he will easily succeed in translating it well in Italian.

¶ 35. There are in English a great many verbs that express the repetition of the action by the syllable *RE* prefixed to them, or the adverb *AGAIN* placed after, which perplex the pupil nearly as much as the verb *to know*, since they cannot be rendered sometimes with any idiomatical taste neither by the Italian syllables *RI*, or *RA*, answering to the *re* of the English; nor by *di nuovo*, *nuovamente*, or *un' altravolta*, although each of these adverbs means *again*.—In such case let the learner know that the verb *tornare a* may be used as follows. Ex. A week after they had found that child, they re-baptized him. *La settimana veniente tornarono a battezzar quel bambino, che avevano trovato*: much better

than *battezzarono di nuòvo*, or *un' altra volta*, since *ribattezzàre* is not in use. When the tumult was quelled, they re-enthroned the new king; *Quàndo il tumulto fu acquietato, tornarono a intronizzàre il nuòvo re*; none of the adverbs translating *again* would do here, and *rintronizzàre* does not exist. As to *intronàre*, and *rintronàre*, they mean the *retentir* of the French; *to rebound*, or *rebound again*.—This rule will be applicable to an infinite number of verbs, and almost in no instance will prove harsh, if adopted.

¶ 36. It is no less difficult to the students of this country, to translate in Italian the word *TIME*: owing to the abuse the English make of this word, attributing to it three very different significations, for which the Italians have three distinct words, which are as follows:—1. If we wish rather to allude to the *repetition* of actions, or to the *simultaneous* performance of several of them, than to the space of time; in such case *time* must be translated by *volta*, and in elegant writings by *fiata*. Ex. I cannot do more than one thing at a time. *Non posso fare più d' una cosa alla volta*.—Once *una volta*; twice *due volte*; thrice *tre volte*; four times *quattro volte*, &c.—How many times have you been at Rome? *Quante volte siete stato a Roma?*—Also, this old way of beginning a tale for children: Once on a time there was, &c. *Era una volta*, &c.—2. But if we allude to a part of the year, or age, then *time* is translated by *stagione*, or *tempo*. Ex. What is the proper time to sow cabbage? *Di che stagione si sèminano i cavoli?* It is not yet time to manifest my intentions. *Non è tempo ancora di manifestare le mie intenzioni*. 3. And if we allude to a part of the day, we then say in Italian *ora*. Ex. What time do you go to bed? *a che ora andate a letto?* Do you know what time the play-house will be opened? *Sapete a che ora il teatro sarà aperto?* This is not breakfast time. *Questa non è l' ora della colazione*, &c.*

¶ 37. In the division of the *DAY TIME* the student should also observe, that although the Italians say, like the English, one day, two days, &c. *un giorno*, *due giorni*, &c. meaning four and twenty hours, yet *giorno*, when alluding to

* Observe that at present we say, *Colezione*, for breakfast; but in the *Vocabolario Della Crusca*, we find the following definition, including the proper term for each little refreshment, taken either before or after dinner, and supper. At the word *colazione* we read as follows: *Il parimente cibarsi fuor del desinare e della cena, come è l' Asciolvere della mattina, la Merenda del giorno, e il Purgino dopo cena*. What a pity that this judicious distinction is now neglected, and *colazione* used only for *asciolvere*! though this last is understood at Florence. — Editor.

a part of the day, answers to the afternoon, (see *Note* underneath) as *mattina* to the morning, *sera*, to the evening, and *notte* to the latest part of the night. Thus we cannot say as in English; There is a new play acted to-night. *Si rappresenta una commedia nuova questa notte*; but we must say, *questa sera*, this evening. Also when we wish to express the successive and regular progression of all the minutes of time, as it were, of a *day*, *morning*, *evening*, or *night*, that are to be employed in doing something, we have in Italian peculiar words unknown to the English language, and we say, for instance; yesterday I spent all day at play; *Ieri passai tutta la giornata al giuoco*. I have lost all the morning; *Ho perduto tutta la mattinata*. Will you come and spend the evening with me? *Voléte venire a passar la serata da me?* I sat up all night to wait on that patient; *Ho fatto nottolata per guardar quell' ammalato*.—OBSERVE. Out of the capital of Tuscany the word *nottolata* is improperly pronounced, and written *nottata*.—ALSO. The following words are not used in the same sense, notwithstanding their similarity of sound, and the definitions in *Della Crusca*, viz. *mesata*, and *annata*, which allude now only to payments to be made every month, or every year: just as we say, *trimestre*, or *semestre*, for rent to be paid every quarter, or every six months.

¶ 38. I have said so much of the advantages of the Italian over the English, it is now time to set forth some of the superiorities of the latter over the former.

A very great one are the AUXILIARIES, *do*, *did*, *let*, *must*, *may*, *can*, *might*, *should*, *could*, *would*, *shall*, *will*, which express the various modifications of time and circumstance in verbs, with so much precision and logical accuracy, when used in that philosophical manner pointed out by Bishop WILKINS and Dr. LOUTH. The Student, however, will easily translate them in Italian, if he attends to the given conjugations of verbs in LECTURES XVII. and XVIII.—In the following instances, however, they require explanation.

¶ 39. In giving answers, instead of *Yes*, or *No*, and even instead of repeating the verb, the English use the auxiliary; which being wanted to the Italians, the following forms will show how to turn it. Do you like music? I do.—*Vi piace la musica?* *Sì signóre*, or *Sì signóre, mi piace*. Do you understand it? I don't.—*Ve n' intendéte?* *No signóre*, or *No signóre, non me n' inténdo*. And when we speak with familiarity, the word *signóre* is omitted. Shall you write to him? Perhaps I may.—*Gli scriveréte?* *Può éssere*, or, *Può darsi, che gli scríva*, or *Forse gli scriverò*. You must

write to him. Indeed I shall not.—*Bisogna che gli scriviáte. Non gli vóglío scrivere assolutamente.* But you must. But I shall not.—*Ma dovete scrívergli in tutti i modi. Ma io non gli scríverò certo.*—Let the judicious pupil apply these phrases properly, and I trust he will correctly render the English auxiliaries in Italian.

¶ 40. Another great advantage of the English auxiliaries is, to furnish, in the soliloquies of plays, or in prayers, the first person singular of the imperative mood, foolishly maintained by some grammarians as inadmissible. The Italians render this person by the third person singular of the imperative, and the pronoun *si* forming a kind of impersonal; and sometimes by the first person plural of the same imperative mood, which is certainly an imperfection. Ex. I have promised, let me go then; *Ho promesso, dunque si vada, or andiamo.*—OBSERVE. That when there is a regimen, other than the third person, we then translate the verb by the infinitive mood, and the auxiliary *let* by *lasciáre*, putting it in that person of the imperative mood, which agrees with the regimen. Thus, if we were to translate the following beautiful beginning of the admirable soliloquy in *MACBETH*,

Is this a dagger, which I see before me,
The handle tow'rd my hand? Come, let me clutch thee.

We would turn it verbally thus :

*E' quèsta una saétta ch' io mi reggo dinánzi
Col suo tenere verso la mia destra ? Su via, lúsciamiti afferráre.*

¶ 41. The third difficulty in translating the English auxiliaries, arises from the occasional use the English make of them in their own signification, and not as marks of the tenses of other verbs, as they are generally appointed to represent, which is certainly an abuse, though now irremediable, greatly tending to defeat the philosophical end for which they were intended. Ex. *Since you will listen to me, you will not repent it.* Hence it is plain that the first *will* may be turned into the present *are willing*, but the second cannot possibly be turned so. Hence the first *will* would be translated in Italian by *volere* present tense, and the second omitted, putting, however, the verb *pentirsi* in the future, of which tense *will* is a proper sign; and we would say, *Giacchè mi voléte dar retta, non ve ne pentiréte.*—Also—*You should write him an impertinent note. (Answer.) I should be ruined, if I did.* The first *should* may be turned by *ought to*, and does not express the conditional, or first imperfect of

the conjunctive mood; hence the necessity of translating it in Italian by *dovere*, but the second cannot be turned so; therefore it is suppressed in Italian, and the next verb put in the first imperfect of the conjunctive, of which *should* is a proper sign; so that we would translate the above thus: *Dovreste scrivergli un vigliétto impertinente—Saréi rovinato se lo scrívessi.*

Let the pupil, therefore, try to turn the auxiliary into another verb, and according as such change makes a good or a bad sense in the sentence, he will know whether it is used as the sign of a tense, or in its own signification. Yet I would not vouch this rule to be a safe guide in all cases.

¶ 42. The English, with the verbs *TO LIKE* and *TO LOVE*, express all the different ramifications of that pleasing sensation. It is not so in Italian, at least in familiar or colloquial style; for the following three-fold distinction must be observed.—1. Sweethearts, parents, children, and others, feeling for each other a *tender* and nature-like sensation; never say, *Io amo il mio Guiscárdo, Noi amiamo i nostri figliuóli; e siamo altrettanto amanti da loro.* But they constantly say, by the compound verb, *voler bene*, thus, *Io vóglío bene al mio Guiscárdo, I love my Guiscardo. Noi vogliámo bene a' nostri figliuóli, ed esse ce ne vógliono altrettanto; We love our children, and they love us as much.* Even when servants or strangers get a strong attachment for us, we do not say, *che ci ámano*, but *che ci vógliono bene*, that they love us; or, *che ci sono affezionáti*, that they are attached to us.—2. If the *love* we feel arises principally from a religious or social duty, we then say, *amáre*. Ex We must love our neighbour; *Bisógna amáre il próssimo.* Christ taught the heroic virtue of loving our enemy; *Gesù Cristo insegnò quell' eróica virtù d' amáre i propj nemíci.* 3. Finally, for our liking the manners or character of persons, as well as for the inanimate things we *like*, we never say, in Italian, *amare*, as the French *aimer*, and the English sometimes, *to love*; but we mostly turn it by the verbs *piacére, gustáre, andár a, or avér génio*, and the like. Ex. I don't like music; *non ho génio alla música.* I don't like soup; *non mi piace la zuppa.* Eat of this boiled meat;—I don't like it; *mangiáte di quésto lessó;—Non mi gusta, or non mi piace.* I don't like that man, that coachman; *Quell' uómo non mi va a génio. Quel cocchiére non mi piace.*

¶ 43. The pupil must likewise take care not to translate the verb *TO OBLIGE* by *obbligare*, whenever it expresses only a sense of gratitude; but only when it means *to compel*, or *to bind over*: for, when the first meaning is in request

we say in Italian. *ésser obbligáto ; compiacére ; far finézza, or favóre ; ésser gentíle ; gradíre, &c.* Ex. They oblige us to perform our agreement ; *Essi ci obbligáno a stárvene al nostro accódo.* You cannot oblige me to do this ; *Voi non potéte obbligármí a far quésto.* Again—If you would lend me ten pounds, you would oblige me ; *Se mi prestáste díci lire sterline, vi saréi obbligáto, or mi faréste favóre, or le gradiréi.* I will lend them to you, merely to oblige you ; *Ve le presterò, solaménte per compiacérvi.* Sir, you oblige me by such an offer ; *Signóre, ella è troppo gentíle facéndomí una talesibizíone.* If you come to see us, Sir, you will oblige me ; *Se ella verrà a farci una vésita, Signóre, mi farà finézza, &c. &c.*

¶ 44. Likewise, do not say *comportáre* in Italian, as the French say, *comporter*, for the English *TO BEHAVE*, because *compartáre* means only *to bear, to tolerate*. This iron is so hot, that one cannot bear one's hand upon it ; *Quésto ferro è tanto caldo, che non vi si può comportár la mano.* He is so tiresome there is no bearing him ; *E tanto seccánte, che non si può comportáre.* On the contrary, for the *conduct* of any one, we say *portarsi, or condúrsi*. Ex. They have behaved well ; *Si sono portáti bene ;* He has behaved or conducted himself with honour in this affair ; *Si condússe, or si portò da uómo d' onóre in quell' affáre, &c.*

¶ 45. Never translate the verb *TO FIND* in Italian by *trováre*, when it means the *opinion* or the *idea* we have conceived of something ; but say rather, *parére, piacére, riuscíre, &c.* for *trováre* means only *to meet with something, or find again* what was lost ; it is also used in speaking of those truths found by any mathematical, chymical, or philosophical process, or problem. Ex. I have analyzed human blood, and I found that it contains a small quantity of iron ; *Ho analizzáto il sángue umáno, ed ho trováto, che contiéne una piccóla porzióne di ferro.* Astronomers have found, that between the sun and earth, there are more than 95 millions of miles distance ; *Gli astronomi hanno trováto, che tra 'l sole e la terra vi corrono più di 95 milióne di míglia.*—But in the following sentences, *trováre* will not do, and must be translated as here suggested. Ex. I have found my exercise very difficult ; *La mia lezióne mi è riuscíta difficilíssima.* How do you find this soup ? *Come vi piáce quésta zuppa ?* I find that lady very agreeable in her conversation ; *Quélla signóra mi par molto piacévole nel conversáre.*

The abuse of the verb *trováre* struck me very forcibly one day in *Cornhill*, while I was looking at two superb prints. One of these, surely of Italian origin, represented a *Gian-*

gurgolo, or *Coviello* (a sort of clown), sucking the fingers of his right hand, and with staring eyes and the most expressive countenance, manifested the strong sensation occasioned in him by looking at a beautiful woman asleep, which was seen by the side of him. The motto was a most judicious one :

OH CHE BOCCONE!

The English printseller desirous to get another print, I suppose, that could be matched with the above, had got one on the other window of his shop, executed after the same style, and of the same size, representing a Turkish slave drawing a curtain, and shewing a naked Circassian beauty. But the author of this print was distressed for a MOTTO to make it a match with the other, and had engraven underneath,

COME LA TROVATE?

No doubt he thought that these words meant, as in French, *Comment la trouvez vous?* or, as in English, *How do you like her?* but, alas! the Italian reader would have scarcely found any meaning (unless acquainted with the French), and, if any, this would have been, *Which way can you find her out?* or, in better English, *How came you by her?* To render the French motto above given, we would say in Tuscany,

CHE VE NE PARE?

It is not, however, surprising to find a wrong *Italian motto*, in a country where a multiplicity of volumes, professedly treating of the Italian grammar, and colloquial style, daily appear, containing the most absurd rules, and despicable barbarisms, which meet, nevertheless, with the warmest reception, even by the reviewers.

As to incorrect ITALIAN MOTTOS, even the English Peerage contains one. We read under the arms of a MOST NOBLE DUKE,

CHE SARA SARA.

The Italian adage, however, says so,

SARA QUEL CHE SARA.

and it might have easily been corrected by attending an OPERA BUFFA, (*Gli Zingari in Fiéra*), performed at the King's Theatre (London) some years ago, where the music of the *Finale*, at the end of the first act, turned chiefly upon this proverb; *Sarà quel che sarà.*

¶ 46. The student ought to avoid the use of the Italian adjectives ending in *EVOLE*, very elegant for some species of composition; but excessively disgusting in a familiar letter, or in conversation. The following only excepted, which are frequently heard in company. *Abbominevole*,

Agevole (in the only sense of *tame*), *Amichevole*, *Amorevole*, *Biasimevole*, *Colpervole*, *Compassionevole*, *Consapevole*, *Favorevole*, *Fietvole*, *Giozervole*, *Ingannevole*, *Irragionevole*, *Lagrimevole*, *Onorevole* (in the native meaning of doing honour), *Piacevole*, *Picgherevole*, *Ragionevole*, *Scontentevole*, *Sparcervole*, *Svenevole*, *Spiacevole*, and *Stomachevole*.

But it is now time to put an end to my *practical remarks*,* and to tell my reader with BOILEAU,


*Sur ce vaste sujet si j'allois tout tracer,
Tu verrois sous ma main des tomes s'amasser.*

Leaving, therefore, the rest to the judicious observation of the attentive learner, I conclude with another MOTTO no less known than true,

USUS TE PLURA DOCEBIT.

¶ 46. ON ORTHOGRAPHY.

ORTHOGRAPHY is the art of representing with characters the sounds and articulations of a language. Its rules, therefore, concern *letters*, *accents*, *diphthongs*, *apostrophy*, *syllables*, and *words*, with the method of *lengthening*, *contracting*, *compounding*, or *dividing* them.—Also the *Orthographical*, or *Poetical figures*.

 The subject of *Orthography* being materially connected with pronunciation, I refer my readers to LECTURE I. for many important rules, which will not be mentioned here.

¶ 47. Of Letters.

The letters deserving our notice with respect to orthography are the following:

D is generally added to the particles *a*, *to*; *e*, and; when they are followed by an initial vowel, not admitting any pause between: *od* and *ned* are often used by poets for *o*, or; and *nè*, nor: the former is even prosaic, but will not do every where.

H is to be used only in these four words belonging to the verb *avere*; *ho*, *hai*, *ha*, *hanno*; or after the consonants *c* and *g* when they are pronounced hard before *e* and *i*; and with some interjections; as, *ah!* *ahi!* *dch!* *oh!*

* It would be easy to contradict some of the above *practical remarks*, by authorities from the *Grand Vocabolario*, or from the classics; but let the reader observe that this APPENDIX is calculated to teach the translation of some English forms into the language spoken now in Tuscany in the best circles, by people of good education, but without being supposed to have studied either any of the modern languages of Europe, or even their own mother tongue.—*Editor*.

J. Never use the *j* *lungo* either at the beginning or in the middle of words : but only at the end of the plural number of those masculine nouns which in the singular end in *io*, not having the accent or stress on the *i*, and not having before their final *io* either a vowel, or one of these consonants, *c*, *ch*, *g*, *gh*, *gl*, *sc*.^{*} The same letter *j* ought to be adopted at the end of some inflections of verbs. See the verb *Odiare* further on in the LIST of the *Irregular Verbs*.

Q must always be followed by *u* : it is never doubled ; but receives an additional *c* before it, when the sound of it is to be very strong.

S. When a word beginning with an *s*, followed by another consonant (which is called an *s impura*), is preceded by these four particles, *con*, *in*, *non*, *per*, an *i* should be added before the *s* to avoid harshness of sound.

Z is only doubled between two vowels ; but even then is written single, if followed by two vowels, the first of which is an *i* short, not accented.

☞ There are several words in Italian which may indifferently be written with a variation of letters, on account of a certain *affinity* between them admitted by classical authors, the knowledge of which the learner may acquire both by reading the *Treatise* of Pronunciation prefixed to the *Amusing Instructor* (London, 1793, in 12mo.), by the *Editor* of this work, and by applying to good authors, and dictionaries, particularly to *L'Ortografia moderna di Facciolati*. See also farther on the *Orthographical Figure* ANTITHESIS.

¶ 48. Of Accents.

Accents in orthography are certain marks over vowels, calculated to shew the pronunciation, and some other particulars of the words or letters. There are in Italian only two accents, the *acute* bending to the right, thus, (´) and the *grave* bending to the left, thus (`). Their use is as follows :

All Italian words which have in the pronunciation their stress on the final vowel must have a grave accent marked on it ; as, *sanità*, *virtù*, *amò*, *lunedì*, &c.

Some monosyllables having two meanings, in order to avoid ambiguity, the accent is marked upon one, and omitted in the other : the following are thus distinguished.

* When before *io* final, not accented, of a noun masculine, there is either a vowel, or one of the above consonants, the plural is made by the mere suppression of the *o* ; but if the *i* of *io* final be accented, the two *i*'s must be written in the plural ; thus, *fi* ; and if the noun has no other vowel, thus, *ii*.—*Editor*.

<i>è</i> , he is (verb)	from <i>e</i> , and (conj.)
<i>dà</i> , he gives (verb)	<i>da</i> , from (prep.)
<i>dì</i> , day (subst.)	<i>dì</i> , of (prep.)
<i>sì</i> , yes; and an abbreviation of <i>così</i> , thus (adv.)	} <i>si</i> , himself (pron.); and the sign of an impersonal passive verb.
<i>là</i> , there (adv.)	
<i>lì</i> , thither (adv.)	<i>la</i> , } the (art.) her } (pron.)
	<i>li</i> , } they } (pron.)
<i>nè</i> , nor (neg. conj.)	<i>ne</i> , } us, or } (pron.)
	of it }

Some of those spelt with the same letters, but of different significations, are distinguished by marking an accent where the stress lies; which is marked *grave*, if on the last vowel; and *acute*, or none at all, if the stress lies on any other vowel but the last; thus,

<i>già</i> , already, is distinguished from	<i>gía</i> , he was going
<i>diè</i> , he gave	<i>díc</i> , day (poet.)
<i>piè</i> , foot	<i>pie</i> , pious (fem. plur.)
<i>lui</i> , a wren	<i>lui</i> , him
<i>balía</i> , power	<i>balia</i> , a nurse

The learned Academicians *Della Crusca* have constantly marked with an acute accent all the *i*'s of the final diphthongs *ía*, *ie*, *ii*, *ío*, whenever other vowels are in the same word, and the stress lies on those *i*'s; (the pron. *chicchessia*, *chinchessia*, and *quallsisia*, only excepted); but many of the moderns (not to be imitated) are regardless of this rule, as well as of more important grammatical principles.—See farther on an OBSERVATION after the Orthographical Figure DIASTOLE.

Of Diphthongs.

¶ 49. Whenever the sound of two different vowels is heard in the same syllable, we then pronounce a *diphthong*; and if the vowels thus sounded are three, it is then a *triphthong*; if four, a *quadriphthong*, &c. In orthography, letters thus pronounced are called the same.

¶ 50. The Italian *diphthongs* are commonly divided by the Italian grammarians into *distési* (open), and *raccótti* (close). Under the denomination of *distési*, are included those diphthongs, of which both vowels are equally heard in pronouncing them; and those of which the first vowel is hardly perceptible, and the second, or last, more forcibly pronounced, are denominated *raccótti*.

¶ 51. From all this, it is plain, that the accurate pronunciation alone of each word can ascertain whether a couple of vowels be a diphthong, or not, and of what sort.

The following, however, is a list of them, with their examples.

AE, as <i>Aerimánte</i> , a soothsayer by means of air.	IA, as <i>piáno</i> , plain
AI, — <i>maisi</i> , certainly	IE, — <i>piéno</i> , full
AO, — <i>aorcúre</i> , to strangle	IO, — <i>fióre</i> , flower
AU, — <i>augúrio</i> , an omen	IU, — <i>fiúme</i> , river
EA, — <i>Bórea</i> , Boreas	OI, — <i>oimè</i> ! alas !
EI, — <i>Deità</i> , Deity	UA, — <i>guáncia</i> , cheek
EO, — <i>Eói</i> , oriental, <i>adj.</i> pl. m.	UE, — <i>quésto</i> , this
EU, — <i>Európa</i> , Europe	UI, — <i>guída</i> , guide
	UO, — <i>uómo</i> , man

¶ 52. Although it is not possible to establish by rules when and which of these diphthongs are *distesi*, or *raccolti*, without giving a vocabulary of all the words in which they are to be found; yet the reader may be assured, that the diphthongs EA, EI, EO, EU, IA, IE, IO, IU, UA, UE, UI, UO, are always to be pronounced *raccolti*, after any of these consonants, *c*, *ch*, *g*, *gh*, *gl*, *sc*, and *q*, unless the pause or stress of the word lies on the first of these vowels, when they cannot be looked upon as diphthongs. See lower down.

¶ 53. According to the genuine definition of a diphthong, a double a, o, e, &c. can never be considered as such; for either each of them is uttered with a distinct impulse of the breath, and then each will constitute a separate syllable (see its definition at p. 250, n. 62), or they are both pronounced together, and then they will only express a single vowel, whose quantity is long. Those, therefore, who find a diphthong in EE, and oo, of *veeménte*, vehement, *cooperáre*, co-operate, and the like, do not sufficiently attend to the real nature of a diphthong.

¶ 54. Those are no less wrong, who maintain a diphthong to exist in words like *áere*, air; *amái*, I loved; *Páulo*, Paul; and the like: for, whenever the stress of the word is to be laid on the first of the two vowels, we must necessarily dwell too much upon it, not to renew the impulse of breath in the pronunciation of the following one, and double the syllable.

¶ 55. For the same reason, the words *quái*, which, *miéi*, mine, (both *pl. m.*) cannot be produced as instances of Italian *triphthongs*, the final *i* being necessarily separated from the preceding vowel by the accent which falls upon it.

Likewise the words *muóio*, I die; *occhiáia*, the cavity of the eye; do not contain any *quadriphthongs*, but only the diphthongs *uo* and *io*; *iá* and *ia*; since the emphasis falls on the first *O* and *A* of them.

On the other hand, the words *aiúto*, aid; *aiáto*, loitering, are real triphthongs, since the accent falling on the last vowel does not disunite them.—For the same reason we must maintain that true quadriphthongs exist in words like these: *tauólo*, small-pox; *calcolaiúlo*, a weaver; *muoiámo*, we die, &c.

¶ 56. I wish, moreover, to observe to my readers, that those who would prove that no diphthong exists in words like these, *cáció*, cheese; *paglia*, straw; and allege for a reason the influence that the *i* has on the pronunciation of the *c*, *gl*, and other consonants, are certainly wrong; it being impossible for a consonant to destroy a vowel, while it needs one itself to be uttered at all; it may be heard less or more, but it cannot be lost. If *Buonmattei* himself has defined the diphthongs *raccolti*, to be those where, “*una delle vocali vien quasi affogata*,” one of the vowels is almost absorbed, is not this the evident character of the diphthongs *io*, *ia*, &c. before *c*, *ch*, *g*, *gh*, *gl*, or *sc*? The Chevalier *Salviati*, *Castelvetro*, and the Right Rev. Canon *Norchiat*, of the MEDICEAN *Collegiata*, who has written on this subject, *ex professo*, are of my opinion, and I am proud of siding with them. (See more on this subject in the *Amusing Instructor*, p. 46 to 50 and 60, n. 110, 111, 112; and 142, where the Chevalier and the Canon are quoted at length.)—Also see here a quotation of *Castelvetro* farther on, at p. 228.

These principles being established, the poetical words *lacciuói*, snares; *figliuói*, sons; and the like, contain a triphthong as well as *Bucciuólo*, a joint of the reed, rush, &c.—And as we have seen above, n. 55, that *tauólo*, and *calcolaiúlo* are real quadriphthongs, we must allow the Italian to possess even *QUINTIPHTHONGS*, if such a word ever existed, for in the words *Acciaiúlo*, a steel to strike fire with; *Pellicciáiúlo*, a furrier; we hear the sound of five vowels uttered at one impulse of the voice.—What shall we then say to those who would even refuse triphthongs to the Italian language!

¶ 57. I shall conclude the subject of diphthongs (unfortunately omitted by the Author and Editor at LECTURE I. where it was its proper place), with a striking *note* of the Academicians DELLA CRUSCA, with some remarks upon it. It is found at the bottom of page 56 of their edition of *BUONMATTEI*'s Grammar, and runs as follows:

“ Pare, che i gramatici si vadano malamente avvolgendo in giudicar dittonghi alcune congiunzioni di vocali, e altre no. Ecco il Salviati crede dittongo *ia*, *ie*, *io*, in *noia*, *baie*, *aio*, e non crede dittongo *va*, *ve*, *vi*, &c. in *valico*,

“ *seletta*, vizzo, perchè 'l v è consonante, e dice bene. Ma anco in *noia*, *baie*, e
 “ *saio* l' i è consonante. Così il nostro Ripieno (meaning *Buommattei*) vede il
 “ dittongo in *piano*, e non lo vede in *ciascuno*; *giostare*, &c. Il vero è, che
 “ quando una delle due vocali diviene consonante, perdendo essa il suo suono di
 “ vocale, non vi può esser dittongo.”

Let me first observe to my readers, that the grand and immortal *Vocabolario* appeared in 1729, and this edition of *Buommattei* in 1760, that is, thirty years after; so that very few of the same learned men were alive, and the Academy retained the same glorious name, but the greater part of her members were scarcely deserving that honour.

¶ 58. But if the above circumstance were not enough to invalidate the principles that *note* contains, the following remarks will, I trust, prove to evidence, that it is to be looked upon as an inaccuracy of the illustrious editors.

I. It is a well known licence of the Italian poetry to admit, that as many vowels (either sounded in one, or more syllables,) as can possibly come together, may be reckoned only for one syllable, in scanning a verse, through the poetical figure of the *Synaeresis*. See this farther down, among the *Orthographical Figures*.

II. Yet in no case whatever the letter V will be found in poetry after a vowel, except it makes an additional syllable in the verse.

III. Nevertheless, numerous are the instances in which *oia*, *aia*, *aio*, and the like, make one syllable in verse, as the following examples amply shew.

- | | |
|--------------------------|---|
| <i>Dante.</i> | “ <i>Nello stato primáio non si rinsélva.</i> ”
It never turns to be a wood in its former state. |
| <i>Boccaccio Canz.</i> | “ <i>Onde 'l viver m' è nóia, nè so moríre.</i> ”
Wherefore, life is a pain to me, and I cannot die. |
| <i>Petrarca.</i> | “ <i>Ecco Cin da Pistoia, Guittón d' Aréz-zo.</i> ”
Behold Cino of Pistoia, and Guittone of Arezzo. |
| <i>Berni Orlando.</i> | “ <i>Ma síami tutto il mondo testimónio,</i>
<i>Che col cucchiáio lamángio della rábbia.</i> ”
But let all the world be witness, that I eat it up with the spoon of rage. |
| <i>Buonarroti Fiera.</i> | “ <i>Quel ch' io mi veggo incóntro star pen-sóso.</i>
<i>Con quella grande occhiáia; per qual cagione.</i>
<i>Per quále infermità.</i> |

Divenúto è sì magro?"

The man whom I see pensive before me,
with those big-swollen eyes, why, and
for what infirmity is he become so lean?

Cecchi Donz.

"Quánto più vecchio è l'arcoláio, me' gira."

The older is the winding-reel, the better
it turns.

And who would ever be so extravagant as to follow *Salvini* in this respect, who, rather than acknowledge the *i*, of *oia*, *aio*, &c. to be a vowel, would reduce the pure and elegant Tuscan idiom of the above eminent authors to the barbarism of the old *provenzale* dialect, and contract those words thus, *primaí*', *noi*', *Pistoí*', *cucchiái*' ; although instances of such poetical syllables be so very numerous in the classics ?

But it is not *Salvini* alone who has advanced this strange opinion ; he has done nothing more than comment upon this striking passage of *Buonmattei*, p. 92, where speaking of the above words he says,

" Si deono profferir tronche volendo aggiustare il verso, il che non è stato per
" uno sregolato capriccio, come qualche saccente ha avuto ardir d' affermare ;
" ma per imitare i Provenzali, come ben disse il Bembo."

And what merit, let me ask, could there be expected by the above authors, who are deemed to be the most pure and correct Tuscan poets, in introducing the sounds of the old *Provenzale* in their lines, which, compared with the Italian, scarcely deserves the name of language, although, perhaps, we owe to it the charm of the rhyme ? Is it not much more natural to say, that such great authors found no impropriety in joining all the above sounds together, because they regarded them all as vowels, and consequently such as by the *Synacresis* could be united, with the utmost propriety, in one poetical syllable ? — It is also worth observing, that *Castelvetro*, commenting on that passage of *Bembo*, alluded to by *Buonmattei*, FLATLY DENIES that the *Provenzale* ever had such an awkward pronunciation. Besides, if ever *Dante*, *Boccaccio* and *Petrarca* had any idea of imitating that dialect, could it be supposed that the other modern authors, *Berni*, *Buonarroti*, *Cecchi*, and many more, who are full of similar licences, would have the most distant idea of reviving a language quite dead in their times, and which not one of them could either read or write ?

IV. In the fourth place we have to observe, that *BEMBO* himself, the original author of the pretended contraction in the above words, plainly calls the letters *aio*, *oia*, &c. ; *tre vocali*, and it seems that he did not think of explaining this

poetical science by the *Synaeresis*, or else he certainly would have done it.

V. CASTELVETRO, however, his illustrious commentator, not only confirms the appellation of *vowels* given to these letters by *Bembo*, but openly adverts to the figure of *Synaeresis*, which he very properly calls *ristringimento*, and explains the right pronunciation of these vowels completely, according to my theory, thus :

“ Medesimamente si è usato di fare questo medesimo RISTRINGIMENTO accidentale della vocale doppia pma con la vocale andante avanti ne' nomi, che finiscono in *AIO*, in *OIO*, in *OIA*, seguendo consonante in verso. Quindi leggiamo *OIO* in *UccellatOIO*, ed *AIO* in *PrimaiO*, ed *OIA*, o ancora *IOIA* in *Gioia*, come una sillaba ristretta per accidente ; e deonsi tutte le vocali scrivere, e far sentire nel preferimento di una sillaba sola benchè l poco suoni.”

VI. I will not omit observing another absurdity that would arise from considering the *i* of the many nouns ending in *oio*, or *aio*, as a consonant, which would be a very great one, that is, of establishing as a rule, that the *Italian language has a great many nouns whose plural ends in a consonant*, which would be quite against the genius of this harmonious tongue ; yet *colatOIO*, a strainer ; must make *colatOI* in the plural ; *fornaiO*, a baker ; *Fornai* ; and so on for an infinite number of them.

VII. Again, Messrs. the Academicians, having been extremely minute in their *Vocabolario*, in assigning to each letter all its imaginable powers of combination and sound, why did they not assign the nature of a consonant in some instances to the vowel *i* ? On the contrary, they have never followed the abuse of writing an *j* *lungo* in the above syllables, although many authors have done and still do it.

VIII. The Academicians have moreover printed, without animadversion, the following judicious definition and distinction of vowels and consonants by *Buonmattei*, at p. 24, as follows :*

“ A formare un elemento bisogna ch' e' s'apra la bocca. Ora se con quell' apertura si manda fuor la voce semplicemente, si mandano fuora quegli elementi, che si dicon vocali, quasi formati da un puro passaggio di voce per gli strumenti. Ma se all' apertura della bocca s' aggiugne alcuna *percussione*, o alcun *accostamento sensibile* degli strumenti, si formano quelli, che si chiamano consonanti forse da quel suono, che rendono gli strumenti in formargli ; non perchè essi in percotendosi faccian romore, ma perchè in quella percussione il predetto suono ha compimento.”

While the *percussione* of the upper teeth with the lower lip, is manifest in the pronunciation of *v*, who will discover any,

* MR. HARRIS, in his *HERMES*, gives the very same definition of a vowel and consonant, which he supports with eminent Greek and Latin authorities.—Editor.

or be able to describe it, in the *i*, of the syllables *aio*, *oia*, and the like? And if the above definition be wrong, why did the Academicians approve of it by their silence?

IX. Let us therefore conclude, with *Bembo*, *Castelvetro*, the Chevalier *Salviati*, and the Right Reverend Canon *Norchiati*, that the Italian *I* or *J* is, in all instances, a vowel; and that even when it changes its figure into that of *j*, its nature is always that of a vowel. See more on the subject in the *Amusing Instructor*.

Of the Apostrophe.*

¶ 59. Syllables and letters are, as we shall hereafter observe, frequently omitted in writing; and for this purpose we make use of the *Apostrophe*, the term by which we denote that little *c* reversed, usually written by the side of the first or of the last letter of a word, and which indicates the omission of a vowel or syllable. Thus, *grand' uomo*, great man, wants the vowel *e*: and *e' visse*, he lived; the syllable *gli* second syllable of *egli*. In the same manner also *lo 'mperadore* wants its first vowel *i*.—The Greeks made use of the apostrophe; it was not, however, introduced amongst our authors of the refined age, having not been known to us till the commencement of the sixteenth century.

¶ 60. With respect to its use, our Academicians *Della Crusca*, in their Preface to the *Vocabolario*, remark, that it is not in every case of the omission of one or more letters that we are to have recourse to the apostrophe; for if a word, which, preceding a consonant, would never have lost its final letter, happens, however, to lose it in consequence of its concurring with a vowel, this loss is then marked by the sign of the apostrophe, and is thus written. Example from *Dante*:

“ *Onđ' esta oltracotánza in voi s' ullétta?*

“ From whence arises your presumption?

¶ 61. But if that word admitted of an abbreviation even before a consonant, it must not be marked with an apostrophe, either before a consonant or a vowel; for this reason *cuór*, heart; *pensiér*, thought; *vedér*, to see; and other similar words, which may be curtailed, whether followed by a vowel, or a consonant, do not receive the apostrophe.—Hence *UN* is written without it, when it is mæsenline, not,

* All that follows on the subject of *Apostrophe*, *Syllables*, and *Words*, has been taken from *CORTICELLI*'s excellent Grammar, with due alterations and retrenchments; since the Author has been both confused and inaccurate in handling a subject, on which the much admired delicacy of the Tuscan language so much depends.—*Editor*.

however, when it is feminine; since we just as well write *un uómo*, a man; as, *un diamánte*, a diamond; both being masculine nouns; but not *un sella*, a saddle; nor yet *un misericórdia*, a mercy; therefore, when we write *un ánima*, a soul; or *un' essénza*, a body; the apostrophe ought, undoubtedly, to be employed.

Of Syllables, and their Division.

¶ 62. A Syllable is the sound, or sounds, represented by one or more letters pronounced at a single impulse of the breath.—And in Orthography, the written letter, or letters thus pronounced, are called the same.

When a word cannot be entirely comprehended in one line, it is necessary to *break* it, and place the remainder at the beginning of the following one, and for this reason it is proper to know how to divide the word according to its different syllables.

¶ 63. *Rule 1.*—When two or more vowels are found together in the body of the word, they should not be separated, unless the accent falls on the first, or any of the intermediate ones. Ex. *Pagliaiuólo* may be only divided thus, *pa-gliaiuó-lo*, since the accent falls upon the last of the six vowels; but *occhiáia* may be divided either so, *oc-chiáia*, or *oc-chiá-ia*, because the accent equally divides the four vowels into two syllables.

¶ 64. *Rule 2.*—No syllable ought to begin with two similar consonants; as, for example, with two *s*'s, two *l*'s, two *m*'s, and so on; therefore, the first of them should be left with the preceding syllable;* thus the word *asse*, a board, is not divided thus, *a-sse*, but so, *as-sc*.

¶ 65. *Rule 3.*—The syllable ought not to begin with two such different consonants, as could not be found at the beginning of an Italian word; for example, the word *mente*, mind, is not spelt *me-nte*; because *nt* cannot begin a word, but *men-te*. The syllable may, however, begin with any number of consonants, if they are such, and so arranged, as to be found at the beginning of a word; thus, for example, the word *infrascritto*, underwritten, is spelt *in-fra-scrít-to*; and the words *degno*, worthy; *figlio*, son, are spelt *de-gno*, *fí-glio*.

* This rule is good, although not consistent with reason, as is ably demonstrated by BUOMMATTEI, lib. I. Trat. IV. Cap. VI, for since the pronunciation of the words *accidente*, accident; *saggio*, essay; and an infinite number of others evidently shews, that the sound of the double consonant is constantly laid in full on the following vowel, they ought to begin the line both together; yet custom admits of the division of double letters in writing, as here prescribed. See also the *Amusing Instructor*.—Editor.

¶ 66. *Rule 4.*—Whenever there is only one consonant between vowels in the body of a word, it is invariably given to the vowel which follows, and written as making a distinct syllable with it. Thus the word *mora*, blackberry, is not spelt *mor-a*, but *mo-ra*.

¶ 67. *Rule 5.*—Lastly, *Salvini* is of opinion, that it would be as well to avoid finishing the line with a word that requires an apostrophe; as for example with *dell' amóre*, *dell'* being in one line, and *amóre* in the other.

Of Words.

¶ 68. Words differ from syllables in various ways. A syllable is pronounced at one impulse of the breath only—and a word may contain many syllables, and consequently is liable to be pronounced at two, or more impulses of the voice. The syllable has no meaning; and the word has always some sort of signification, either absolute or relative.—Words containing one syllable are called *monosyllables*: those containing two, *dissyllables*: *trisyllables*, if they have three; *polysyllables*, if more than three.—In orthography four things are to be considered with respect to words. 1. Their *increment*, or *lengthening*; 2. their *contraction*; 3. their *compound form*; 4. and their *division* into syllables.

¶ 69. *OBSERVE.* In order that words be liable to the three first modifications, they must have a close connection with the foregoing or following word in the same sentence, and admit of no pause between. As to their *division*, see what we said above, speaking of the *syllables*, n. 62 to 67.

Of the Increment of Words.

¶ 70. In the Tuscan language words are frequently augmented *at the beginning*, or *at the end*, either to soften the asperity that arises from the meeting of some consonants, or to avoid the *hiatus* which may be produced from a concurrence of vowels. The following are the most necessary rules.

¶ 71. *Rule 1.*—When a word ending in a consonant is followed by another commencing with an *S impura*, that is, an *s* to which another consonant is immediately subjoined, this second word is augmented in the beginning by an *i*, in order to soften the harshness of the pronunciation. Example (*Bocc.*) g. 3, n. 7, *Voi mi avéte colto in iscámbo*; You have mistaken me.

Exception.—The poets frequently neglect this rule. Ex. (*Dante*) *Perch' io m'adiri, Non sbigottír, ch' i' vincrerò la pruóva*; Do not be discouraged at my being angry, for I will overcome the trial.

¶ 72. *Rule 2.*—The particles *A*, to *E*, and *O*, or, before a word beginning with a vowel, are sometimes augmented by a *D*; and the particles *su*, and *in su*, upon; in a similar case by an *R*. Ex. (Bocc.) *Senza far molto ad amico, od a parénte, fuorchè ad un suo compágno, il quále ogni cosa sapéa, andò via*; He went away, without saying a word either to a friend or a relation, or indeed to any person, except one of his companions, who was acquainted with every circumstance. (Segni Stor.) *Radunáre ogni mese la banda del suo quartiere in sur una piázza*; To assemble every month the soldiers of his ward of the town in a public square.

We find, likewise, in our ancient authors, *benched ella*, for *benchè ella*, although she; *ched egli*, for *che egli*, that he; *sed egli è troppo*, for *se egli è troppo*, if it be too much; *ned altro*, for *nè altro*, nor any thing else. But they are now obsolete, except *ned* for *nè*, which occurs even in Tasso.

¶ 73. *Rule 3.*—Poets sometimes augment the end of such words as are accented on the last syllable, with an *E*, or an *O*, to render the verse more sonorous, *s'unio* for *s'unì*. (Petrarca). *Come fiór colto lúngue, Liéta si dipartío non che secúra* (for *si dipartì*); As a gathered flower fades and withers away, so she departed, but confident, and even cheerful. *Che quási un bel seréno a mezzo il die, Fea le ténebre mie* (for *il dì*); Which (the eyes of Laura) changed my darkness, as it were, into a beautiful serenity of mid-day.

On the Contraction of Words.

The words of the Tuscan language may be contracted, either by curtailing them *at the beginning*, or *at the end*; on which we shall give distinct rules as follows.

How words are curtailed at the beginning.

¶ 74. *Rule 1.*—The only words which admit of the suppression of their first letter, are the particle *IL*, and those that begin with an *I*, followed by one of these two liquid consonants, *M*, *N*. (Boccaccio.) *Se medésimo mira, quási dúbbo fra'l sí, e 'l no di acquistárta*. He views himself, as if doubtful of the probability or improbability of gaining her. Also, *Lo 'ngannatóre rimáne a' piè dello 'ngannáto*. The deceiver remains at the feet of the deceived. And, *Gli spiccò dallo 'mbústo la testa*. He struck his head from his body.—OBSERVE. These contractions will not do for familiar writings, except for the particle *IL*, as instanced in the first quotation, which is very common in all styles.

Note.—Those words, then, which begin with other vowels, or with *I* followed by other consonants, are not abbreviated, nor can we say, for example, *lo 'more* for *l'amore*, the love; *pulto 'norato* for *pall' onoráto*; *la 'dolatría* for *idolatría*.

¶ 75. CAUTION.—In order to justify such abbreviations, the liquid following the *I* requires to have another consonant after it, different from itself; therefore, if it should be followed by a vowel or a similar consonant, the abridgment could not take place.—The observance of this principle may be remarked in the examples of the preceding rule.—We cannot then say, *la 'mitazióne* for *l' imitazióne*, the imitation; *fu 'nabile* for *fu inábile*, he was unable; nor *lo 'mmortále*, *molto 'nnánzi*, for *l' immortále*, *molto innánzi*; the immortal, much before.

Exception.—The words *innamoráre*, to charm, *innalzáre*, to raise, and others commencing with INN, are sometimes found abbreviated in the Classics. Ex. (Dante.) *Ma nostra vita senza mezzo spira. La somma beninánza, e la 'nnamóra.* But our whole life is incessantly animated by divine benevolence and love. (Id.) *Poichè 'nnalzái un poco più le ciglia, Vidi 'l maéstro di colór, che sanno.* On raising my eyes a little more, I saw the master of those who are most learned.

¶ 76. Rule 2.—Those words which have the accent, or stress upon the first syllable, are not abridged at the beginning; nor do we say, for example, *lo 'mpeto* for *l' impeto*, the impetuosity; *la 'nclita* for *l' inclita*, the glorious.

¶ 77. Rule 3.—When the foregoing word finishes in a consonant, the subsequent one, although it may have all the requisites of the preceding rules, is not however abridged, as we cannot say, for example, *per 'mpério*, *in 'ngégno*, instead of *per império*, *in ingégno*, for empire, in talent.

How Words may be curtailed at the end.

¶ 78. All the words in the Tuscan language end in vowels, except some few monosyllables, *con*, *in*, *il*, *non*, *per*, with, in, the, not, for; and a few polysyllables which seldom occur. Hence, it frequently happens, that in order either to soften some asperity of sound, or to render the speech more connected and robust, words are abbreviated in their last syllables, and frequently marked with an *apostrophe*, which may denote the abbreviation. (See rules for using this sign above, p. 229.) But this requires to be done with great caution, observing the following rules.

¶ 79. MOST GENERAL RULE.—Words immediately followed by another commencing with an *S* *impíra*, in no instance whatever can be curtailed. Thus we cannot say,

gentil spirito for *gentile spirito*, pliable mind ; *far stúdio* for *fare stúdio*, to study, &c.—Only the poets have ventured to trespass sometimes against this rule, and they do not deserve to be imitated in this point.

¶ 80. *Rule 2.*—The last words of periods, sentences, and their divisions, are not abbreviated, because the voice rests upon them for some little time, it not being easy to lay the emphasis on an abbreviated word.

Exception.—Modern poets, and among these *Chiabrera*, sometimes conclude their verses very elegantly with abbreviated words ; as, *amor, dolor, timor, &c.* love, grief, fear, &c. *Miser vérgine ! Sue membra nóbili Belva divénnero. Ah gran dolor ! Miserable virgin ! her noble members became a wild beast, ah great grief !*

¶ 81. *Rule 3.*—Words which have the accent on the last syllable, are not abbreviated, as we cannot say, for example, *and' in villa* for *andò in villa*, he went into the country ; nor, *far' bene* for *farò bene*, I shall do well.—The abbreviation must rather be made according to the rules above, on the first vowel of the following word ; as, *andò 'n villa*, he went into the country.

Exception.—The word *che*, that, with all its compounds, *benchè*, although, *perchè*, because, &c. although they may have the grave accent, are, however, sometimes abbreviated. (Boccaccio.) *Pregándolo, ch' egli s' avacciásse.* Intreating of him, that he would make haste. Also, *Bench' ella fosse contraffátta della persóna.* Although deformed in her person. Also, (Petrarca) *Quì son sicúra, e vorrì dir perch' io, Non, come sòglio, il folgorár pavénto.* Here I am secure, and I will tell you why I no longer fear the thunder as usual.

¶ 82. *Rule 4.*—Words which have a diphthong in the last syllable ; as, *cúmbio*, exchange, *dóppie*, pistoles, *nébbia*, fog, &c. are not abbreviated.

¶ 83. *Rule 5.*—Words terminating in *A*, when before a vowel, may be abbreviated ; as, for example, *rob' unta*, a greasy thing ; *all' erba*, to the grass, &c.—But not when before a consonant, particularly if they end in *RA* ; nor can we say, *alcun' gente* for *alcúna gente*, some people ; nor *una sol volta* (which is, however, heard every day), but *una sola volta*, only once ; and much less *fier' novélla* for *fiera novélla*, horrid intelligence.

First Exception.—The adverb *ORA*, with all its compounds, &c. may be abbreviated of its last vowel before a consonant. (Boccaccio.) *Or bene, come farémo ?* Well, how shall we accomplish it ? or manage it ? (Petrarca.) *Allor che fulmináto e morto giácque Il mio sperár.* At the

time my hope lay dead, struck by a thunderbolt.—Also, *Tulór·sua dolce vista russeréna*. Her sweet countenance sometimes calms.

Second Exception.—The word *SUORA* is only abridged before a vowel, when used as an adjective in mentioning the members of some sisterhood; as, *suor Appellagia*, sister Appellagia.

¶ 84. *Rule 6.*—Words terminating in *E*, unaccented, may be abbreviated before a vowel. Bocc. G. 2. N. 9. *Non era sì poco che oltr' a diéci mila doppo non valésse*. Which was not so trifling as not to be worth more than ten thousand pistoles.

Exception.—When the last *E* of the word is preceded by *C* or *G*, it is not taken away. For example, we cannot say, *lanç' antiche* for *lance antiche*, ancient spears; otherwise it would require to be pronounced harshly, as if it were written *lançantiche*.

¶ 85. *Rule 7.*—All unaccented words ending in *E*, may be abbreviated before a consonant; provided only, that after omitting the *E*, the last remaining consonant be single, and one of the following liquids, *L, N, R*. (Boccaccio.) *Dátolc mangiàre pan laváto*. Having given her bread steeped in water to eat. Also, *Comàre egli non si vuól dire*. Friend, it must not be mentioned. And, *Se vi cal di me*. If you have any regard for me, &c.—Recollect here, as an exception to this rule, the other MOST GENERAL one laid down at No. 79.

First Exception.—The plurals of nouns ending in *E*, are not abbreviated, nor can we say, for example, *pen' gravi*, *cantín' fresche*, for *pene gravi*, *cantine fresche*; heavy pains, cool cellars.

Second Exception.—The adverb *COME*, and the word *NOME*, are not abbreviated before a consonant for the sake of harmony. *Petrarca*, however, at times availed himself of this licence, in which he is not to be imitated.

¶ 86. *Rule 8.*—Words terminating in *I*, are frequently deprived of that letter, both before a vowel and a consonant. (Boccaccio.) *Sì cominciárono ud avere in odio fuor di modo*. They began to hate each other beyond all measure.

First Exception.—The word *OGNI*, according to the opinion of the best authors, does not admit of any abbreviation; nor can we say, *ogn' altro*, *ogn' uno*, *ogn' erba*, but *ogni altro*, *ogni uno*, *ogni erba*, &c. unless, indeed, in the case of two words being made into one, which are only these, *ognacórdo*, a psaltery; *ognora*, always; *ognorachè*, whenever; *ogníno*, every one.—The following *ognindì*, every day; and

ognótta, every time, are out of date : and *ognissánti*, all-saints, does not lose the *I*.

Second Exception.—*GLI* before every other vowel, but *I*, is written entire ; because, if it should be written, for example, *gl' imíci*, *gl' occhi*, *gl' ufícj*, the friend, the eyes, the duties, &c. *GL* would lose its soft sound.

Third Exception.—The plural of all nouns, terminating in *LI*, as *pali*, posts, *veli*, veils, &c. and likewise those in *NI*, as, *immagini*, images ; *cammini*, chimneys, &c. do not admit of abbreviation in familiar discourse ; but are to be met curtailed before consonants, in the classics, particularly in the poets.

Fourth Exception.—Words ending in *Ci* and in *Gi*, are only abbreviated before the vowel *I*, otherwise the *C* and *G* would not give that soft sound which they ought to do ; and for that reason it is not proper to write, *dolc' ampléssi*, *preg' onaráti*, but *dolci ampléssi*, *pregj onoráti*, sweet embraces, honourable merits.—We may, however, say, *dolc' imenéi*, *preg' illústri*, sweet hymens, illustrious merits, &c.

¶ 87. *Rule 9.*—Words ending in *O*, may be abbreviated before a vowel ; therefore we say, for example, *buon' uómo*, *tropp' eminénte*, *quant' ogni alto*, good man, too eminent, as much as any other, &c.

¶ 18. *Rule 10.*—Many words terminating in *Lo*, *Mo*, *No*, *Ro*, *So*, are abridged of their last *vo* (l before a consonant. (Petrarca.) *Sòglion quéstì tranquítì, e liétì amántì*. These tranquil and cheerful lovers are accustomed, &c. (Dante.) *Andiám che la via lúnga ne sospígne*. Let us go, for we are compelled by the long way we have to walk. (Boccaccio.) *Dovéndo a man destra tenére* ; Being obliged to keep to the right.

First Exception.—The first persons singular of the present of the indicative, which terminate in *o*, and have the accent upon the first syllable but one, as *consólo*, *ragióno*, *amo*, *chero*, *conféssó*, &c. are not abbreviated, and for this reason that famous verse in TASSO ; *Amíco, hai vinto, io ti perdón, perdóna*, was so much criticised.

The first person, however, of the verb *éssere*, that is *SONO*, has the privilege of being abridged. (Bocc.) *E oltre a ciò son dottóre di medicína* ; Besides I am a doctor of physic. (Petrarca.) *I son coléi, che ti diè tanta guérra* ; I am the person who caused thee so much distress.

Second Exception.—The words *péssimo*, very bad ; *nero*, black ; *ripáro*, defence ; and the like, are not abbreviated by good authors.

¶ 89. *Rule 11.*—Words ending in *O*, preceded by two *L*'s or two *N*'s, having their accent on the vowel just before

them, which is neither I nor O, are frequently abbreviated of their last vowel, and of one of the two L's or N's, when before a consonant (Petrarca). *Questi fu quel, che tirivólse e strinse Spesso come cavál fren che ranéggia*; It was this who frequently calmed and restrained thee, in the same manner as the bridle does the ungovernable horse, (Bocc.) *Bel giòvane, e grande della persóna*; Fine young man, and tall in stature (Dante). *Vúgliami il lungo stúdio e 'l grande amóre, Che m'han fatto cercár lo tuo volúme*; Let the long study and great love with which I applied myself to your works plead for me. And thus, *fumo, danno, andráuno*, and similar inflections of verbs, are abbreviated, particularly by the poets: but, on the contrary, *palla*, ball; *sella*, saddle; *colla*, glue; *cóllo*, neck; *spillo*, a pin; are not abbreviated, either because they do not terminate in O, or because the last vowel but one is I or O.

First Exception.—The words *corállo, cristállo, ballo, fullo, snéllo*, Buommattei affirms never to have seen abridged.

Second Exception.—The word *SANTO*, although its last consonants be different, is, however, abbreviated of the last vowel before a vowel, as likewise of the last syllable before a consonant; but in the only case that it be used as an adjective, immediately followed by a proper noun, as *San Giovánni*, Saint John; *Sant' António*, Saint Anthony.—OBSERVE. The feminine is written whole before a consonant, and with an apostrophe before a vowel; as, *Santa Geltrúde*, Saint Gertrude; and *Sant' Elizabétta*, Saint Elizabeth.

Third Exception.—The word *GRANDE*, great, in both genders and numbers, loses in like manner the last syllable before a consonant; when it stands for an adjective, and immediately precedes its substantive, but not in any other case. Thus we say, *gran palázso*, or *palázzi*, great palace, or palaces; *gran casa* or *case*, great house, or houses.—Before a vowel it only loses a letter; as, *grand' amíco*, or *amíca*, great friend, either a lady or a gentleman; and in the plural, *grand' amíci*, or *amíche*, great friends.

Fourth Exception.—The word *FRATE*, Brother, is likewise abbreviated of the last syllable, both before a consonant and a vowel by the moderns, when it stands for an adjective given to the members of a religious brotherhood, and immediately followed by the proper name of the person alluded to; as, *Fra Páolo*, Brother Paul; *Fra Andréa*, Brother Andrew, &c.—But the best authors have not contracted it before a vowel.*

* Here Corticelli has inserted an *Appendix*, the contents of which have already been given with the strictures above, p. 226, u. 58.—*Editor.*

¶ 90. *Rule 12.*—The words *méglio*, better; *vóglío*, I will; *mali*, bad; pl. m.; *quáli*, which, pl. m.; *egli*, he; are abridged by the poets of the last syllable from a certain Tuscan grace. (Dante.) *Se' sávio, e inténdi me',* ch' io non ragióno*; You are wise, and understand better than I can explain. (Petrarca.) *Sennúccio, io vo' che sappi, in qual maniera Trattáto, sono, &c.*; Sennuccio, I want you to know how I am treated, &c. (Dante.) *Che diédi al Re Giovánni i ma' confórti*; Who gave to king John such a bad advice, (Petrarca.) *Dentro alle qua' peregrinándo albérge Un signór valoróso*, which are inhabited by a brave gentleman. (Dante.) *E' m' incrésce di me sì malaménte*; I am so painfully burthensome to myself. This last contraction of *E'* for *egli*, may be used in elegant prose. The others should be left to poets.

¶ 91. *Rule 13.*—The words *belli*, handsome, pl. m.; *alli*, to them; *dalli*, from them; *delli*, of them; *nelli*, in them; *PELLI*, for them; *colli*, with them; *quélli*; those, (all pl. m.) lose the last vowel with both the preceding consonants; and are written and pronounced thus, before words commencing with a consonant, which is not an *S impura*, viz. *be', a', da', de', ne', pe', co', que'*. Some authors do not write the apostrophe over the abovementioned words, but add an *I* at the end; as, *bei, ai, dai, dei, nei, pei, coi, quéi*; but the more exact Tuscan authors always write and pronounce such words with the apostrophe, as appears from the works of *Salvini*, and from the *Vocabolario* itself of *Della Crusca*.

OBSERVE, Do not confound the above obsolete compound articles, *alli, dalli, delli, nelli, pelli, colli*, which belong to the plural of this article *IL*, with the following, *agli, dagli, degli, negli, pegli, cogli*, which belong to the plural of the article *LO*, and must be used when this article is necessary. See LECTURE III.

Of Compound Words.

¶ 92. *Observation the First.*—The Tuscans, in order to give an additional elegance to their pronunciation, frequently join in writing two words into one; but with respect to this no certain rule can be given, nor should any one take upon himself to form similar compositions, but make use of those only which are admitted in the great *Vocabolario*, and are in general use with the best authors. It is permitted them to write *ognúno*, every one; *gentiluómo*, a nobleman; *sotto-*

* The same contraction *me'* stands for *mezzo*, when preceded by *per*, and means near, about, &c. as, *s' avénne per me' la cesta* (Bocc.) He happened to go near the basket. But the pupil will do well to forbear imitating the eminent authors in this contraction, and others mentioned in this rule, lest he should not prove as successful in the use of them.—Editor.

vóce, in a low voice ; *sottománo*, underhand ; *mondiméno*, or *nulladiméno*, nevertheless, &c. &c. See the dictionary, and the *Observations* made above on the *Numerals*. LECTURE IX.

¶ 93. *Observation the Second*.—When the first of the component words ends in a vowel, and the second begins with a consonant, the Tuscans *generally* pronounce them with greater force, and for this purpose they very often, but not always (look for them in the *Vocabolario Della Crusca*, or any good Dictionary. See also underneath, *Observation the Fourth*), double the initial consonant of the second word and write ; *Sopraccìò*, *ognissánti*, *sopranóme*, *oltraccìò*, &c. for *Sopra ciò*, a Director ; *ogni santi*, all saints ; *sopra nóme*, family name, or a nick-name ; *oltra ciò*, besides this, or that. —OBSERVE. The words compounded from the monosyllables *RI* and *RA*, differ in this point, that the pronunciation is stronger in *RA* than in *RI*, and therefore the reduplication is made in the former, and not in the latter ; hence we say, for example, *raddirizzàre*, and *ridirizzare*, to redress.—For the same reason of pronunciation, we should always write as *Della Crusca* do, *Vosignoría*, and not *Vossignoría*, as many improperly spell it.

¶ 94. *Observation the Third*.—Sometimes the first of the component words loses its final vowel, with all the consonants before it, and the first consonant of the second word is doubled, as in *sottèrra*, *soppánno*, *sozzópra*, &c. for *sotto terra*, under-ground ; *sotto panno*, lining of coats ; *sotto sopra*, topsy-turvy, &c.

¶ 95. *Observation the Fourth*.—The pronominal particles *mì*, *tì*, &c. (see them at p. 62, n. 2,) when joined to verbs ending in an accented vowel, or having only a single one, double their initial consonant ; the same happens to all words commencing with a consonant, when joined to one of those monograms ; A, to ; O, or ; E, and. Thus, we say, *dammi*, *dirótti*, *èvvi*, *orcéro*, *ccétera*, *appréso*, &c. for *mì dà*, give me ; *tì dirò*, I shall tell thee ; *vì è*, there is ; *o vero*, or rather ; *e cétera*, Etc. or &c. ; *a canto*, by the side ; *a presso*, near, &c.—Except the pronoun *GLI* ; for we never write *diroggli*, but *dirógli*, for *gli dirò*, I shall tell him.—OBSERVE. As to the pronominal particles, that if the verb to which the particle is affixed becomes accented on its final vowel, by losing one in the composition, the consonant of the particle is not doubled ; for which reason *dirái*, *farái*, *udíi*, form in their composition *dirálo*, for *lo dirái*, thou shalt say it ; *faráne*, for *ne farái*, thou shalt do it ; *udílo*, for *lo udíi*, I heard him ; but these compound forms are not now familiar.

¶ 96. *Observation the Fifth.*—The consonant is sometimes changed in the composition of some words, in order to facilitate the pronunciation, placing by way of example before the B or P, which are labial letters, instead of the N, the M, which is likewise a labial letter : thus we say, *combaciàre*, to sit close ; *impraticàbile*, impracticable ; although these words are compounded by *con* and *baciàre*, in and *praticàbile*. Thus, in translating *Edinburgh*, or other geographical words, where an N is before a B, or a P, we should write an M, and say *Edimburgo*, &c. ALSO, from the similarity of articulation, the N is placed before the C, or L, instead of the M, as in *amiànci*, *farénlo*, &c. instead of *amiámci*, or *amiámoci*, let us love one another ; *farémlo*, or *lo farémo*, we shall do it.

Of the Orthographical or Poetical Figures.

¶ 97. The figures which I am going to enumerate and exemplify here ought rather to make a part of a Treatise on *Versification*, than one on *Orthography* ; the poets resorting to them far more frequently than prose writers : but since the bulk of this work is already too considerable to make room for such a Treatise,* I shall here briefly explain these figures, which may be said with some propriety to belong to orthography too, if we advert to that uniformity generally observed by the Italians in writing their sounds with appropriate letters, without much redundance or deficiency, both in prose and verse ; so that whenever the sounds of a word vary, as by these figures, we may be sure that its *orthography*† varies too.

The figures alluded to are *sixteen* in number ; viz. 1. *Synaeresis*. 2. *Diaeresis*. 3. *Dialocphe*. 4. *Synalocphe*. 5. *Systole*. 6. *Diastole*. 7. *Prosthesis*. 8. *Aphaeresis*. 9. *Epenthesis*. 10. *Syncope*. 11. *Paragoge*. 12. *Apocope*. 13. *Tmesis*. 14. *Antithesis*. 15. *Metathesis*. 16. *Anadiplosis*.—I shall now proceed to treat of them in the same order.

* Another reason for omitting a treatise on *Italian versification*, is the obvious impossibility of writing a better one than that to be found at the end of Mr. *Tourner's Grammar*, in 8vo. Edinburgh, 1794, from page 299, to 300, to which I refer my readers with pleasure, as I plainly acknowledge to have myself derived from it some assistance, in treating of these figures.—*Editor*.

† The only variation of sound not distinguished by the Italian in Orthography, is the seat of the emphasis, when not on the vowel I last but one, nor on the final. Those figures, therefore, which consist in the variation of the emphasis, will not be found distinguished in books. See, however, towards the end of No. 48, at p. 225.—ALSO *Observation* at p. 247, n. 104.

¶ 98. **SYNAERESIS**, *Episynuloephe*, or *Synecphonesis*, is a figure which joins into one syllable the sound of two or more vowels that ought to be pronounced separate, and as making two syllables; as,

"Quándo mostrái di chiúder gli occhi, apersi." PETRARCA.

"Quál foco non avrián già spento, e morto." Id.

"Sciúr, senza sospétto, onde i miéi guái." Id.

where we see that the accent falling on the A of *mostrai*, and on the I of *avrián*, the vowels AI and IA ought to make each a syllable (see on this subject above, p. 224, n. 54 and 55.): yet the measure of the above verses compels us to apply to them the *Synacresis*, and to make only two syllables of *mostrái*, and no more of *avrián*. The same may be said of *miéi*, in the third line, where it is made a monosyllable, notwithstanding the accent upon the E.

To this figure may be attributed likewise the joint pronunciation of several vowels in one syllable, whenever they constitute, even in prose, real *diphthongs*, *triphthongs*, &c. and are in the body of a word, as in *paúra*, *ingoiáre*, *calcolaiuólo*: and particularly those, which although in prose be constantly pronounced with a *raccólto* diphthong, yet the poets make it a rule to resolve that diphthong into two syllables, as in the words *fastidióso*, *malizióso*, *nazione*, *fiáta*, which, by the rules of poetry, are divided into syllables thus: *fa-sti-di-ó-so*, *ma-li-zi-ó-so*, *na-zi-ó-ne*, *fi-á-ta*; and only by the *Synacresis* are found sometimes in the lines of *Dante*, *Petrarca*, and others, divided, as they are constantly in prose, thus: *fa-sti-dió-so*, *ma-li-zió-so*, *na-zió-ne*, *fiá ta*.

To the same figure is to be attributed the joint pronunciation of many vowels coming together which in prose would be pronounced into two syllables, being disjoined by the accent. See above, at p. 226 to 229, n. 58, where we prove the I or J to be a vowel in all instances.

The examples of the *Synacresis* are also multiplied by the *Syncopé*, which by taking some consonants away from the body of a word, occasions the union of many vowels together. See this figure farther on, n. 108, p. 247.

¶ 99. **DIAERESIS**, or *Dialysis*, which separates two vowels, that should be jointly pronounced, as

"E scorto d'un soáve, e chiáto lume." PETRARCA.

"Pur Faustína il fa quí star a segno." Id.

where the two *dislesi* diphthongs OA in *soáve*, and AU in *Faustína*, are by the *Diaeresis* pronounced in two distinct syllables in the above lines.

To this figure may be attributed those solutions of the *raccolti* diphthongs, particularly in trisyllables or polysyllables, which poets, as has been observed in the *Synaeresis*, generally divide into separate syllables, as *questiône*, *operaziône*, *fastidioso*, with the others mentioned there, and many more.

To the same figure belong those real *triphthongs* and *quadriphthongs*, which the poets make of two syllables, as the OIO of *noiôse* is in this line of Petrarch. *Queste membra noiôse, e quéllo incárco*.—OBSERVE. Some would here deny the OIO to be a triphthong, and would maintain the I to be a consonant; but how false is this opinion, see it above, at p. 226 to 227, n. 58. where we have proved at length the I or J to be always a vowel in Italian.

An abuse of the *Diaeresis* is when we find it applied to diphthongs placed at the end of the word, while the emphasis lies further back; as in this line of Petrarch: *Ove fra 'l biânco e l' áureo colóre*, where the EO of *aureo* is made of two syllables, while its accent lies on its very first letter; which renders the pronunciation of the whole line rather languid and slack.

¶ 100. DIALOEPE is when an elision of a final vowel is neglected, although the next initial vowel required it; as,

“ *Esce una virtù d' amor sì piêna.*” DANTE.

“ *Cose molto amâre.*” GUITTON D'AREZZO.

for the right measure of the first line, which consists of eleven poetical syllables, we must count for one the SCE of *esce*, and for another the U of *una*. Likewise in the next line, which is of seven syllables, the TO of *molto* makes one, and the A of *amare* another.

This figure is seldom met with in the best classics, and the above line of *Dante* is not from his best work, *La Divina Commedia*, but from one of his sonnets.

To the *Dialoepe*, however, belongs the frequent liberty which poets take of suffering a word ending in many vowels to stand next another which begins with a vowel too, and yet there is no elision of any; as in this line of Petrarch, *Occhi miei oscurâto è 'l nostro sole*, where we must make a syllable of MIE, and another of its final I with the initial O of *oscurâto*.

¶ 101. SYNALOEPE, which forms an elision of a final diphthong or vowel, when another vowel follows as initial to the next word; as,

“ *Le tue bellêzze a' suo' usâti soggiórni.*” PETRARCA.

“ *Che poss' io più, se no avér l' alma trista.*” Id.

“ *Del quâl oggi vorrêbbe, e non può aitârme.*” Id.

“ *Piânga Pistôia, e i cittadin perversi.*” Id.

In the above lines, *suo'*, for *suoi*, is joined to the U of *usâti*,

and make only one poetical syllable all together by the power of this figure. The same takes place in the *Ö* and the *A* of *no aver*; and in the *UO* and *AI* of *può aitarne*: But a more striking instance of the *Synaloephe* is the fourth line, where we see that the vowels *OIAEI* of the words *Pistoia, e i* make only two syllables; and the accent falling upon the first of them, being the *O* of *Pistóia*, the following four *IAEI*, must be contracted into one single syllable.

To this figure we may refer all the elisions made by the apostrophe, either at the beginning or at the end of words, as we explained above, p. 229, n. 59 to 61; and from p. 232 to 238, n. 74 to 91, provided they are preceded or followed by a vowel.

The pronunciation of final *triphthongs*, *quadriphthongs*, &c. when followed by initial vowels, and joined with them into one poetical syllable, may belong to this figure. See respecting them above, p. 223 to 225, n. 49 to 56.

Also several contractions of the *Aphaeresis*, *Syncope*, or *Apocope*, may belong to it, whenever they take only initial, or final vowels away, preceded or followed by others. See these figures at n. 106, 108, 110, p. 246, 247, 248.

¶ 102. SYSTOLE. When a vowel of its nature is long, which in Italian may only be that with the emphasis (see *Amusing Instructor*); and yet the poet makes it short for his own convenience: as,

“ *La ciéra cupidigia che v' ammália.*” DANTE.

“ *Alla dimánda sua non satisfára.*” Id.

where we see that since *ammália* comes from the verb *ammaliare*, the accent ought to be on the *I*, and not on the *A*; yet it cannot be supposed upon the *I* in the above line, for in that case the final *A* would be a syllable of itself, and then the line would have *twelve* syllables, although its measure requires *eleven*. As to *satisfára*, it should also be accented on the *A* final, it being the future tense third person singular, which is always accented; yet the verse would be *tronco* if the accent were rightly placed, and would have *eleven* syllables, which would be one too much for a *tronco* verse. See Mr. *Turner's* explanation of these verses, in his *Grammar* (quoted above, *Note **. p. 240.), from p. 360 to 365.—See also VARCHI's *Ercolano*, p. 253. Florence, 1730, in 4to.

We likewise find in Dante the words *podestà*, *arête*, *Ippocrate*, *tragédia*, &c. used as if accented thus, *podésta*, *ariéte*, *Ippócrate*, *tragédia*, and must be thus pronounced in those instances by the *Systole*; but the avoiding of such licences will be always a merit in the poet. See next figure.

The *Systole* sometimes deprives a word of its emphasis altogether, when it takes place in the last of two monosyllables which end a line, and are made to rhyme with a disyllable, or polysyllable, as in these lines of DANTE.

“ *Percoléansi insiême, e póscia pur li*

“

“ *Gridándo: perchè tiéni, e perchè burli?*”

where we see that *pur li*, rhyming with *burli*, the verb *li* must necessarily lose its emphasis, to make the rhyme and the verse good. This is a very awkward species of *Systole* indeed, though not very uncommon in *Dante*.

¶ 103. *DIASTOLE*, or *Ectasis*. When a vowel, short of its nature, is made long, either without alteration of the word, or by means of an additional consonant, as

“ *siccóme al pertúgio*

“ *Della sampógna vento, che penéttra.*” DANTE.

“ *Che con arte Annibáile a bada tenne!*” PETRARCHA.

The verb *penetráre*, being one of those verbs conjugated short in many inflections, thus; *io penétro, tu pénetri, egli pénetra, &c.* the accent of the word *penéttra* ought to have been upon the first E; but then the verse becoming *sdruc-ciolo*, would be deficient of a syllable (see *Tourner's Grammar*, quoted above), it is necessary to move its seat to the second E by the *Diastole*, which licence Dante adopted, for the sake of the rhyme. Thus, in the second line the right measure of poetry obliged Petrarch to add an L to the word *Annibale*, and place its emphasis upon the second A, while we regularly place it upon the I, and write it with a single L. Thus we find frequently in the poets, *Etlórre*, and *Néstorre*, instead of *Etoire*, *Néstoire*, &c.

N.B. From the nature of this and the preceding figure, it is easy to conclude, that when one of them takes place in one syllable, the other must be admitted in another; save only the case above given, of two monosyllables at the end of the line.

Another species of *Diastole* are certain compound words, to which the poets give an additional emphasis on a syllable, which, if short, becomes long, without altering the *quantity* of the syllable regularly long in prose; as,

“ *Come chi smisurátaménte vole.*” PETRARCH.


where we see that I have marked *smisurátaménte* with two accents, it being necessary, for the measure of the poetical line, to give it two emphasis, although the second alone is in its proper place, and as it would be in prose.

Dante and *Ariosto* (the latter more often in his plays and satires) have carried the abuse of the *Diastole* still farther, finishing a line with a part of a long compound word, and beginning the next with the remainder, as in the following instance.

“Così quèlle caròle differente—
—mente danzando,” &c. DANTE.

where we see that *differentemente*, both ending one line and beginning the next, necessarily receives an additional emphasis on the syllable *RE'N* by the *Diastole*, which it would never have had in prose.—Let the poets first successfully imitate the above immortal bards in their beauties, and then we shall pardon them such licences.

The *Diastole* sometimes takes place by the interference of the other figure called *Tmesis*, which see above, p. 250, n. 111.

¶ 104.  OBSERVE, that the above figures, *Diaeresis*, *Systole*, and *Diastole*, are shewn by the modern eminent poets, among whom COUNT ALFIERI, by an acute accent (') over the vowel, that receives the emphasis through any of them. This judicious practice has been unfortunately neglected, in many instances, by the *Academicians Della Crusca*.

¶ 105. PROSTHESIS, or *Prothesis*, consists in adding a letter or syllable at the beginning of a word; as,

“Come subì fare, scúsinla i martíri.” PETRARCA.
“Perocchè dopo l' émpia dipartíta.” Id.

the initial *I* added to the word *scúsinla* is a grace given to the line by the *Prosthesis*; and we may say the same of the syllable *DI* in the word *dipartita*, which has besides furnished Petrarch an additional poetical syllable: for it is evident that the meaning of *partita*, in this line of the same poet, has completely the like meaning with *dipartita* above.

“Ma parmi che sua súbita partita.”

To this figure may be attributed the occasional lengthening of the words at their beginning, even in prose. See above, n. 71, p. 231.

Also the additional initial syllables of a great many words, which do not contribute to the difference of signification; as, *addimandáre*, for *dimandáre*; *annoveráre*, for *noveráre*; *incóntra*, for *contra*, &c. &c. Hence we may conclude that this figure is in use with prose writers as well as poets, when harmony requires it, and the genius of the language permits it.

¶ 106. **APHAERESIS**, which takes a letter or a syllable away from the beginning of a word ; as,

"*Veder mi parve un tal dificio allôta.*" DANTE.

"*La 've cantando andâi di te molt' anni.*" PETRARCHA.

where *dificio* is a contraction of *edifício*, and *'ve* of *ove*.

We also read in Petrarch *'n* for *in*; *'nnanzi*, for *innânzi*; *'ngânni*, for *ingânni*; *'nvîdia*, for *invîdia*; *sendo*, for *essendo*; &c.—We also read in other poets, *micîdio*, for *omicîdio*; *stinto*, for *distinto*; *stremo*, for *estrêmo*, &c.

To this figure belong likewise all those contractions of initial vowels which we observed above, p. 232, n. 74 to 77, and which are permitted, by marking them with an apostrophe, as those just mentioned.—OBSERVE. A few of them, as *sendo*, *dificio*, *stinto*, &c. are now written without an apostrophe, since the first is considered as one of the inflections of the gerund of the verb *essere*, and the others are alphabetically registered in the great *Vocabolario*; but it would have been better to preserve this mark of *Aphaeresis* even in them; since there are some which, when not contracted, may signify something else; as *stinto*, which means *discoloured* when a whole word, and *distinguished*, when contracted. It may also come from *istinto*, and mean *instinct*.

¶ 107. **EPENTHESIS**. When a letter or syllable is inserted in the body of a word ; as,

"*Ebber la fama, ch' io volentîer mirro.*" DANTE.

"*Similémênte il mal seme d' Adâmo.*" Id.

"*I' la rivéggio starsi umilémênte.*" PETRARCHA.

Dante ought to have said *miro*, and not *mirro*, from the verb *mirare*, to behold by a mental reflection, or to admire*; but the *Epenthesis* entitled him to insert an additional R, for the rhyme sake, as well as the additional E in *similémênte*, for the sake of the measure. Petrarch did the same in the above line, writing *umilémênte* instead of *unilmente*.

* Let us never suppose that this *mirro* comes from *mirrâre* to honour, or preserve with myrrh; for although this line of Dante is quoted by Academicians DELLA CRUSCA at the word *mirrâre*, and the interpretation quoted of an ancient commentator in support of such a wild opinion; yet we find in the same place the clear explanation of this line, in the very words of Buti, lecturer on Dante, in the University of Pisa, in 1385, which runs thus: *Volentier mirro, cioè miro*, "ma è scritto per due R per la consonanzia dell rima."—To this authority I may add VARCHI's *Ercolano*, p. 190; and the celebrated and very rare French version of DANTE's *Commedia*, by GRANGIER, Lord Almoner to Henry IV. of France, who explains this line thus: "*Eurent bruit, et j'admire avec douceur leurs vies.*"—I owe this very rare book to the generosity of RICHARD MEUX, JUN. Esq.—Editor.

The intermediate additional letters, in the following terminations of many verbs or nouns, are to be ascribed as well to the EPENTHESIS; as AGGIA, or EGGIA, for AGGA, or EGGA; as, *soltrággia*, *provvéggia*, for *soltrágga*, *provvégga*; AGGE for AE, as *tragge* for *trae*; IÊ for I, as *émpiere* for *empíre*; (this word belongs to the *Systole* and *Diastole* as well, since the place of the emphasis is altered by the insertion of the I, which makes it besides far preferable); UO for O, as *cuócere* for *cócere*; ST for S, as *nascósto* for *nascóso*.

Anciently we wrote also ORA for A, in plural words, like these, *prata*, *fata*, which were lengthened into *prálorá*, *fátora*. This harmonious termination deserves to be greatly lamented, as now lost.

To this figure belong also those words, which, on account of the *Diastole*, receive an intermediate additional consonant. See this figure above, p. 244, n. 103.

¶ 108. SYNCOPE. Takes a letter or syllable away from the body of the word; as,

"Fece la piúga ond' io non guarrò mai." PETRARCA.

"Nel quinto giro non abitrébb' ella." Id.

"Arder cogli occhi, e rompre ogni altro scóglio." Id.

"Come sansúga l' ho succhiáto, or duólsi." GUARINI.

where we see that the words *guarrò*, *abitrébb*, and *rompre*, have been deprived, the first of the letter I, and the others of the letter E, and that they should have been written *guarirò*, *abiterébb'*, *rompere*; but as they did not suit the measure, Petrarch availed himself of the *Syncope*, as Guarini has very ingeniously done, in taking away the syllable GUI from *sanguisúga*, and writing *sansuga* instead of it, in the above sententious line.

Nothing is more frequent than this figure in Italian poetry. Thus we find in the ancients *gente* for *gentíle*; *matéra* for *matéria*, &c.; and in the moderns, *spírto* for *spíríto*; *disnóre* for *disonóre*; *medésimo* for *medésimo*; *léttra* for *léttera*; *guárda* for *guárdia*; *udirò* for *ulirò*.

To this figure are also to be attributed the following alterations in the final syllable of many nouns and verbs; viz. AI for ALI; as, *animái* for *animáli*: EI for ELLI; as, *fratái* for *fratélli*: UOI for UOLI; as, *figliuói* for *figliuóli*: ESMO for ESIMO; as *battésimo* for *battésimo*: I'A for IVA; as, *copría* for *copríva*: ENO for EVANO; as *fucéno* for *fucévano*: ARO for ARONO; as, *cantáro* for *cantárono*: IRO for IRONO; as, *partíro* for *partírono*: O for ATO; as, *lácero* for *laceráto*.

Also many words which we observed above to be liable to the *Epenthesis*, whenever found not affected by it, may be considered as contracted by the *Syncope*; particularly as in many of them it would be difficult to determine which is originally their true standard spelling: for instance, whether *simileménte*, or *similmente*, be the original Tuscan word; being found spelt both ways in the most eminent prose writers, as well as poets.

¶ 109. PARAGOGE, or *Proparalepsis*: when a syllable or letter is added to the end of the words; as,

“*Che quási un bel seréno a mezzo il die.*” PETRARCHA.

“*Degli stóici il padre alzáto in suso.*” Id.

The *Paragoge* has here added the final E to the word *dì*, a day, and made *die*; and the syllable SO to the preposition *su*, which has been by that addition changed into *suso*.

To this figure are to be referred those words, which, by the general rules of contraction explained above, n. 78 to 91, p. 233 to 238, ought to lose a letter or more before a consonant, and yet are left whole by the poets: as Petrarch left the word *comune* in this line: *Uscéndo fuor della comúne gábbia*.

To the *Paragoge* belong also all those words liable to be lengthened at the end, by rules established above, p. 232, n. 72 and 73.

Likewise, since the Italian language had words with the emphasis on the final vowel ever since it reached its perfection in the 13th century, the following additional finals, added to many nouns, and verbs, are to be considered as obtained by the *Paragoge*, particularly as they now belong almost exclusively to poets: Namely, ADE or ATE for A'; as *veritáde*, or *veritáte*, for *verità*: ÜDE, or UTE, for U'; as *virtúde*, or *virtúte*, for *virtù*: EO for E'; as *batéo* for *battè*: I'O, or I'E for I; as *ardío* for *ardì*; *udíe* for *udì*: O'E for O'; as *morróe* for *morrò*.

¶ 110. APOCOPE. When a final syllable or letter is taken away from a word; as,

“*Me' v' era che da voi fosse il difétto.*” PETRARCH.

“*Com' perde agevolménte in un mattíno.*” Id.

where we see that *me'** is instead of *méglio*, and *com'* instead of *come*.

We also read in the classics, *vedéstu* for *vedésti tu*; *ve'*

* OBSERVE, that when *me'* is preceded by *per*, they form both together a compound preposition, contracted of *per mezzo*, meaning *near about*; as *s' avvéne per me' la cesta* (Boccaccio), he happened to go near about the basket.

for *vedi* ; *e'* for *egli* ; *ma'* for *mali* ; *quà'* for *quali* ; *be'* for *belli* ; *ver* for *verso* ; *cre'* for *credo* ; *suo'* and *tuò'* for *suoi* and *tuoi* ; *ta'* for *tali* ; *fostu* for *fosti tu*, &c. &c.

To this figure belong all the words which we observed above, p. 233 to 238, n. 78 to 91, liable to be curtailed at the end, either with or without an apostrophe, and consequently those so contracted for the sake of the *Synaloephe* ; which see above, p. 242, n. 101.

The following final contracted inflections of verbs, which very often occur in the poets, are the effect of the *Apocope* : viz. EN for ENO : as *facén* for *facéno* (see at *Antithesis*, p. 251, n. 113.) AN or AR, for ANO, ARE, or ARONO ; as *lascian* for *lasciano* ; *cantár* for *cantárc*, or *cantárono* ; IRO, or IR, for IRONO : as *partíro*, or *partír*, for *partírono*, &c. &c. Whence we may conclude that the use of this figure is very extensive indeed, both in prose and verse.

To the *Apocope* we may also attribute the use of the following participles, *poi*, *ancóra*, *arrégna*, *secóndo*, *acciò*, *dappói*, used instead of *poichè*, *ancorchè*, *arregnachè*, *secondochè*, *acciocchè*, *dappoichè*. See another species of the *Apocope* farther on, at the end of the next figure *Tmesis*.

BUOMMATTEI, SALVINI, and others, are of opinion that the I in words terminated in AIO, AIA, OIO, OIA, &c. is a consonant, and as they find in *Dante*, *Petrarca*, and *Boccaccio*, such finals used for one syllable, they endeavour to reconcile this use with their opinion, by introducing the *Apocope* in such words ; and they saw that *primaio*, *Pistoia*, *uccellatoio*, &c. should be pronounced as if written *prima'*, *Pisto' uccellato'* ; or thus, *primai' Pistoì' uccellatoì*, &c. observing that such was the pronunciation and use of the ancient *Provenzali*.—That such was the custom of these ancient poets, is, however, flatly denied by CASTELVETRO.—Yet BEMBO is the first author of the above opinion.—BEMBO however does not call the I of the finals OIO, AIO, &c. a consonant, but a vowel. The same do SALVIATI, NONCHIATI, and others, who do not admit of the *Apocope* at all in the above cases.—Now, whoever knows the nature of a consonant, and the sound of the Italian I between vowels, will never feel inclined to favour the opinion of BUOMMATTEI and SALVINI, however great their authority is ; but rather attribute, with me, the above poetical syllables to the *Synacresis*, since the I is no more a consonant in those words than the E in the word *mièi*, or the O in *suoi*, which Petrarch has used as a single syllable ; as we saw above, n. 98. 101, where we spoke of the *Synacresis* and *Synaloephe*.—On the subject of this I being in all instances

a vowel, see our detailed observations above, p. 226 to 229, n. 58. Also the *Amusing Instructor*.

¶ 111. TMESIS, which divides a word in two, and introduces between some letters or words ; as,

“ *Acciò, disse Solin, che non rimanga*

“ *Terra di quà che non ti sia scopèta.*” F. D. UBERTI *Ditt.*

where we see that between *acciò* and *che*, which are parts of the conjunction *acciocchè*, the words *disse Solin* are inserted.

This figure, exemplified as above, cannot be said as properly belonging to *Poetry* or *Orthography*, but rather to the *figurative Syntax*, it being a species of *Hyperbaton* ; which see above at p. 209, n. 14.

With the Latins the *Tmesis* was certainly of two different species, since they put between the two parts of a word sometimes whole words, and sometimes only a syllable, although implying some meaning : such as *que* instead of *et* ; or a little pronoun, as *te, se, me, &c.*

To the *Tmesis*, as an *orthographical* figure, might however be attributed those divisions of the words mentioned above, in treating of the *Diastole* (see p. 244, 103.), and used by poets, who make sometimes a part of the word end a poetical line, and the remainder begin the next ; for although, in so doing, they do not put any word between, yet the additional emphasis laid by this means on a syllable which ought to have none, and the pause requisite to render the poetical measure of the two lines sensible to the ear, are surely sufficient to alter materially the natural harmony of a word, and disunite its parts no less than when some other syllables are put between them : as we have seen, speaking of the *Diastole* ; but will more strongly be felt in the following instances from *Ariosto*.

“ *Fece la donna di sua man le sópra-*

“ *-vésti, &c.*

“ *Dico come vestír, come precísá-*

“ *-mènte ábbia a dir,*” &c.

The poets should not follow *Ariosto* in such licences, until they can equal all his beauties ; and if they are fond of the *Tmesis*, let them try to rival that immortal bard in that instance of it, which we read in his *FURIOSO, Canto XLII.* where the poet, relating the death of *Brandimurte*, and how he recommended his fair *FIORDILÍGI* to *Orlando*, expresses himself thus :

“ *Nè men ti raccomandádo la mia FIÓRDI*

“ *Ma dir non potè lígi, e quí finíó.*

Corticelli attributes to the *Tmesis* the separation of the final **MENTE** in some adverbs like these, *mortalmente*, *altamente*, in the following examples: *San Giordani non peccò mai nè mortale, nè venialmente* (Sacchetti), instead of *nè mortalmente, nè venialmente*. Also this, *Co' suoi danári alta, e riccaménte rimaritar la potrébbe* (Lasca), instead of *altaménte e riccaménte*: but since the remaining letters **MENTE**, which come after, serve to the necessary final of the next adverb, and are closely written with its initial syllables, the deficiency of **MENTE** in the first adverb ought rather to be considered as a species of the *Apocope* than of the *Tmesis*.

¶ 112. **ANTITHESIS**, better *Antistocchon*, or *Antistichon*, consists in the exchange of one or more letters for others of either equal or unequal number; as,

“ *U' sono i versi, u' son giúnte le rime?*” PETRARCA.
 “ *Ch' ogni basso pensir del cor m'avúlse.*” Id.

where we see that *U'* has been twice introduced in the first line, instead of *OVE*; and in the second the *U* of *avúlse* is instead of *E*, since the infinitive of that verb is *avèllere*, and not *avùlgere*.

The use of this figure is very extensive, both with the poets and prose writers. I shall endeavour to enumerate its *genera*, and accompany each with a single example for hundreds that might be given.

For perspicuity's sake we shall divide them into **POETICAL** and **PROSAIC Antithesis**, observing that the former belong exclusively to poets, and the latter both to poets and prose writers.

¶ 113. *Poetical Antithesis.*

Among the *genera* of poetical antithesis is the obsolete one of the syllable **ORA** substituted to **I**, as *latora* for *lati*, which might be still used by poets.

The following are quite usual with poets of all ages: **AU** for **O**, as *tesauro* for *tesoro*; **GL** for **LL**, as *capégli* for *capelli*; **GL** for **CCH**, as *spéglio* for *specchio*. **IENO** or **ENO**, for **EVANO**, **IVANO** or **VANO**, as *aviéno* for *avézano*; *veniéno* for *venízano*. **ORNO** or **ARO**, for **ARONO**; as, *placórno* for *placárono*; *lagrimáro* for *lagrimárono*. **E** for **I** in verbs, or in conjunctive pronouns added to them; as *trovósse* for *trovóssi*; *scusárme* for *scusármi*. **I** for **E**, as *avéssi* for *avéssc*. **E** for **A**, as *falle* for *fulla*. **PA** for **EBBE**, as *dovría* for *dovrebbe*. **RIANO** and **RIENO**, for **REBBONO**; as, *muteriano* for

muterébonno; *fariéno* for *farébonno*; mostly curtailed by *Apocope* of their final O. SINO for SERO, as *avéssino* for *acéssero*. ONO for ERO, as *diédono* for *diédero*. L for R, when to the infinitive the conjunctive pronoun *lo* or *ai* is joined; as *provállo* for *provárlo*, *vedella* for *vederla*.

¶ 114. *Prosaic Antithesis, or Affinities of Letters.*

These species of Antithesis, with a more usual name, are called AFFINITIVES OF THE LETTERS or ELEMENTS. The learned CAVALIER SALVIATI calls them *Amistà*, or *Parentele*. (See *Avvertimenti della Lingua*, Lib. III, cap. 3, part. 19.) There I refer the inquisitive student, desirous of reading all that may be said most judiciously on this subject; and I shall here confine myself to the bare enumeration of these *affinities* (some are added not in *Salviati*), exhibiting each of them accompanied with a single example, in the following perspicuous TABLE.

N.B. For the denominations and sounds of the *Elements*, here introduced, see their Table given at Lecture I, p. 16, 17, and 18.—Those words with an asterisk * are *obsolete*, and consequently that species of *affinity* too, only pardonable to poets, for the rhyme sake.

By the Power of AFFINITY, or ANTITHESIS, it often happens that

A is changed into	E	<i>close</i> , thus we write,	dAnari, or dEnari
A	I		Ambasciatore—Imbasciatore
A	O	<i>close</i>	*astrolAgo—astrolOgo
BB	GG	<i>soft</i>	deBBBo—deGGGio
B	P		*Brivilegio—Privilegio
CC <i>soft</i>	ZZ	<i>smart</i>	treCCia—*treZZa
C <i>hard</i>	G	<i>hard</i>	SaCro—SaGro
CH <i>flat</i>	CC	<i>soft</i>	AntioCHia—*AntioCCia
D	GG	<i>soft</i>	seDendo—seGGendo
D	T		serviDore—ServiTore
E <i>close</i>	I		dEsiderio—dIsiderio
E <i>close</i>	U		Egualè—Ugualè
F	V		raFano—raVano
G <i>hard</i>	Q		seGuente—seQuente
GN	N		veGNente—veNente
I before vowels	GI		*Iudicare—Giudicare
I	L		esempio—esemplO
I	O	<i>close</i>	dImanda—dOmanda
I between vowels	R		gennaIo—gennaRo
I	U		*compItare—compUtare

L	D	*oLore—oDore
L	GL <i>soft</i>	saLi—saGLi
LL	GL <i>soft</i>	queLLi—queGLi
L	N	*caLonizzare—caNonizzare
L	R	aLbuscello—aRbuscello
LG	GLI	DoLGo—DoGLIo
O	U	sepOltura—sepUlutra
Q	C <i>hard</i>	Quoio—Cuoio
R	D	raRo—raDo
S <i>smart</i>	C <i>soft</i>	Sicilia—Cicilia
S <i>hissing</i>	C <i>soft</i>	viSitare—*viCitare
S <i>smart</i>	F	inSino—inFino
S <i>smart</i>	Z	Solfo—Zolfo
SCHI <i>flat</i>	STI	SCHIacciare—STIacciare
U	L	laUda—*laLda
V	B	nerVo—nerBo
V	D	chioVo—chioDo
V	GG <i>soft</i>	*pioVa—pioGGia
V	G <i>hard</i>	uVola—uGola
V	M	menoVare—menoMare
V	P	soVrastare—soPrastare
Z <i>smart</i>	C <i>soft</i>	giudiZio—giudiCio
Z <i>smart</i>	G <i>soft</i>	reformaZione-riformaGione
Z <i>hissing</i>	D	fronZuto—fronDuto

OBSERVE. One of the greatest advantages that the beginner will reap from the above table of affinities, is that of finding a word in a compendious dictionary by looking for it with another orthography, when he has been disappointed in finding it. *Ex.* After having looked unsuccessfully for IMPIO, finding from the above table that E has an affinity with I, he will look for EMPIO, and he will find it.—If he knows that FINO *prep.* means *until*, finding in a book SINO, and knowing the *affinity* that subsists between S and F, he will save himself the trouble of looking for it, and will be sure that SINO means FINO; or at least he will try that meaning before he looks for it.

Let us finally observe, that many words liable to the *Epenthesis*, or *Syncope*, might be looked upon as belonging to this figure.

¶ 115. METATHESIS. Which changes the order of letters in a word; as,

"Tutte le notti si lamenta, e piagne." PETRARCA.

"Mentre le parla, e piagne, e poi l'abbraccia." Id.

where we see that in the first line the same word *piagne* is spelt with GN, and in the second with NG, without the

meaning being altered in the least. Some attribute to this figure the frequent reverse order of the two letters LG with GL; but since, by such alteration, the insertion of an I becomes indispensable, and thus the syllable is altered, I have considered this license as belonging to the *Antithesis*, of which see the *Table* above; although such words as *saglia* for *salga* may be looked upon as belonging equally to the *Metathesis* and the *Antithesis*.

While the varieties of this figure are confined to the two above (for I recollect no other), they are, on the other hand, both of them very numerous, and recur frequently in the poets.

¶ 116. ANADIPLOSIS is when a syllable is repeated in a word; as,

“E de’ miei occhi tuttutto s’ accése.” BOCCACCIO.

“E com’ io so, così l’ ànima mia

“Tuttutta gli apro, e ciò che ’l cor desía.” ID.

where we see that the first TU of *tuttutto*, and *tuttutta*, is repeated; which not only adds a syllable to the poetical lines, but expresses the adjective *tutto* in the superlative degree; as when the adjective is twice expressed. See what was said on this subject, at p. 43, n. 11.


The instances of this figure are not numerous in Italian; and indeed I do not recollect of another besides the above *tuttutto*, which, however, is very often met with; but we may attribute to it, with great propriety, that species of *Synaeresis* which occurs in the repeated utterance of the same vowels in the conjunction of two words: which, although forming all together one poetical syllable, yet they must be very distinctly heard, since each has the emphasis of the word. Likewise, when the *Dialoepe* occurs in similar instances, as in these lines:

“Per torre il biásmo in che era condotta.” DANTE.

“V’aggio proférto il cor, ma a voi non piace.” PETRARCA.

In the first line the *Dialoepe* is unavoidable in the words *che*, *era*, and besides the emphasis lying on each E, it is necessary to sound this vowel *twice*, in the most distinct manner. In the second, the words *ma*, *a*, make one poetical syllable only by the *Synaeresis*, yet the vowels A, A, must be *twice* very distinctly uttered, since each of them contains the emphasis of the monosyllables they belong to.

Let the modern poets imitate *Dante* and *Petrarca* in what is beautiful, but not in this figure, calculated to render the verse both harsh and languid.

117.  OBSERVE. The names of several of these *orthographical figures* are adopted, to signify some licences

of syntax, or beauties of rhetoric; but then their nature and definition are quite different, nor do they belong to this treatise.

OBSERVE also, that of the above figures (as defined and exemplified here) those which consist in the addition or suppression of a letter or syllable, are considered by Grammarians as a species of the *METAPLASMUS*, which by some is wrongfully reckoned as a distinct *orthographical* or *poetical* figure.

LECTURE XXIV.

Containing *SYNOPTICAL TABLES of the Articles, Nouns, and Regular Verbs. Also the Conjugation of the Irregular Verbs, arranged in an ALPHABETICAL LIST. The whole interspersed with useful Remarks.*

¶ 1. TABLES,

Shewing the formation of the compound Articles from their radicals.

The following two tables, which I have premised to that shewing the union of the article with the noun, will be found, I presume, of great assistance to the student, in retaining the proper use of all the variations of the article, when joined to various prepositions, by observing what *additional* letters are to be joined to the *radical* form of the articles (shewn here by *large capitals*), to obtain their various *cases*, *genders*, and *numbers*.

¶ 2. SINGULAR NUMBER.

		M. before all conso- nants. Except S <i>impura</i> , & Gn.	M. before S <i>impura</i> , and Gn.	F. before a consonant.	M. & F. before all vowels.
The	IL	LO	LA	L'	
of DI ;	of the DEL	<i>lo</i>	<i>la</i>	<i>l'</i>	
to A ;	to the AL	<i>lo</i>	<i>la</i>	<i>l'</i>	
from DA ;	from the DAL	<i>lo</i>	<i>la</i>	<i>l'</i>	
in IN :	in the NEL	<i>lo</i>	<i>la</i>	<i>l'</i>	
for PER ;	for the PEL	<i>*lo</i>	<i>*la</i>	<i>*l'</i>	
or		or	or	or	r
PER LO†		PER LO	PER LA	PER L'	

* The articles marked thus, *, are of an inferior merit, and those synonymous to them should have the preference. † Observe, the *apostrophe* of these radical articles is lost, when they are joined to their respective additional letters, marked in Italics, in the same line. ‡ This article, *both sing. and plur.* is frequent in the classics; but would now be allowed to poets only.—Editor.

with CON; with the COL

	<i>lo</i>	<i>la</i>	<i>l'</i>
	or	or	or
	CON LO	CON LA	CON L'
upon SU; upon the	<i>lo</i>	<i>la</i>	<i>l'</i>
	or	or	or
*SU'L	SU LO	SU LA	SU L'

¶ 3. PLURAL NUMBER.

	M. before consonants. Except S, <i>impura</i> , Gn, or Z, and the plural DEI.	M. before S <i>impura</i> , Gn, or Z, the plural DEI, and the vowels A, E, O, U.	M. before the vowel I.	F. before conso- nants.	F. before vowels.
The	I	GLI	GL'	LE	L'
of De; of the	DE'†	<i>gli</i>	<i>gl'</i>	<i>lle</i>	<i>ll'</i>
	or				
	*DEI				
to A; to the	A'†	<i>gli</i>	<i>gl'</i>	<i>lle</i>	<i>ll'</i>
	or				
	*AI				
from DA; from the	DA'†	<i>gli</i>	<i>gl'</i>	<i>lle</i>	<i>ll'</i>
	or				
	*DAI				
in IN; in the	NE'†	<i>gli</i>	<i>gl'</i>	<i>lle</i>	<i>ll'</i>
	or				
	*NEI				
for PER; for the	PE'†	* <i>gli</i>	* <i>gl'</i>	* <i>lle</i>	* <i>ll'</i>
	or	or	or	or	or
	*PEI, or	PER GLI	PER GL'	PER LE	PER L'
	PER L'†				
with CON; with the	CO'†	* <i>gli</i>	* <i>gl'</i>	* <i>lle</i>	* <i>ll'</i>
	or	or	or	or	or
	*COI	CON GLI	CON GL'	CON LE	CON L'
upon SU; upon the	SU'†	* <i>gli</i>	* <i>gl'</i>	* <i>lle</i>	<i>ll'</i>
	or	or	or	or	or
	*SUI	SU GLI	SU GL'	*SU LE	*SU L'

4. A TABLE of the ARTICLES, with their NOUNS.

N. B. For the right use of each of these articles see LECTURE III. at length, or the short directions at the top of the foregoing TABLES of the *sing.* and *plur. Articles.*

DEFINITE ARTICLE (a).

<i>Masculine Gender.</i>	<i>A'</i> , or <i>ai principi</i> , to the, &c.
Sing. (b). <i>Il principe</i> , the prince	<i>Da'</i> , or <i>dai principi</i> , from, &c.
<i>Del principe</i> , of the, &c.	<i>Masculine Gender.</i>
<i>Al principe</i> , to the, or at the, &c.	Sing. <i>Lo sdegno</i> , the anger,
<i>Dal principe</i> , from, or by the, &c.	<i>Dello sdegno</i> , of the, &c.
Plur. <i>I principi</i> , the princes	<i>Allo sdegno</i> , to the, or at the, &c.
<i>De'</i> , or <i>dei principi</i> , of the, &c.	<i>Dallo sdegno</i> , from, or at the, &c.

(a) The definite article is generally used before common nouns, possessive pronouns, and before the relative pronoun *quale*, which.—(b) The article *il* often receives an apostrophe instead of the *i*, when preceded by *e*, and; *fra* or *tra*, between; *se*, if; *nè*, neither; and, in poetry, before *che*, that, and *no* for *non*, not.—*Editor.*

Plur. *Gli sdegni*, the angers,
Degli sdegni, of the, &c.
Agli sdegni, to the, &c.
Dagli sdegni, from, &c.

Feminine Gender.

Sing. *La terra*, the earth,
Della terra, of the, &c.

Alla terra, to the, or at the, &c.
Dalla terra, from, or by the, &c.

Plur. (c) *Le terre*, the earths,
Delle terre, of the, &c.

Alle terre, to the, or at the, &c.
Dalle terre, from, &c.

Masculine Gender.

Sing. *L'Amico*, the friend,
Dell' amico, of the, &c.

All' amico, to the, or at the, &c.
Dall' amico, from, or by the, &c.

Plur. *Gli amici*, the friends,
Degli amici, of the, &c.

Agli amici, to the, or at the, &c.
Dagli amici, from, &c.

Feminine Gender.

Sing. *L'isola*, the island,
Dell' isola, of the, &c.

All' isola, to the, or at the, &c.
Dall' isola, from or by the, &c.

Plur. *L' isole*, (c) the islands,
Dell' isole, of the, &c.

All' isole, to the, or at the, &c.

Dall' isole, from, &c.

INDEFINITE ARTICLE (d).

Nápoli, Naples (e)

Di Nápoli, of Naples.

A Nápoli, to or at Naples.

Da Nápoli, from or by Naples

Alessándro, Alexander (f')

D' Alessándro, of Alexander.

Ad Alessándro, to or at Alexander.

Da Alessándro, from, or by Alex.

PARTITIVE ARTICLE (g').

Sing. *Del, dello, della, dell'*, Plur. *De', or dei, degli, delle,*
 some. *dell' some.*

A del, ad ello, a della, a dell', to A de', or a dei, a degli, a delle, a
 some. *dell', to some.*

5. REMARKS on the foregoing TABLE of ARTICLES and NOUNS.

1. All nouns which end in *A* in the singular, if they are masculine, as they always are when they represent a character peculiar to mankind, or when taken from the Greek tongue, change *A* into *I* in the plural, as *poëta, poëti*, &c. if they

(c) *Le* should have always an apostrophe before nouns feminine plural, commencing with a vowel; but when such feminine nouns are indeclinable, it may then be written at length, as *Le amistà*, the friendships; *delle ipótesi*, of the hypotheses.—*Editor.*

(d) The indefinite article serves for both genders and numbers before proper names of God, Angels, Men, Cities, &c. Before personal pronouns, as, *Io, I*; *Di me*, of me, &c. Before possessive pronouns when they precede names of dignity, or kindred, as *Vostra, Eccellenza, suo Padre*, &c. Before demonstrative pronouns, as *questo, cotésto, quello*, &c. Before the relative pronouns *che, chi, cui*. Before the improper pronouns *ciascúno, nesúno, qualche*, &c. Finally, before *uno* or *una*, as *un uómo*, a man, *d' un uómo*, of a man, *una donna*, a woman, *ad una donna*, to a woman, &c.

(e) This article is used before proper names, whether masculine or feminine, beginning with a consonant.—(f) This article is used before proper names, whether masculine or feminine, beginning with a vowel.

(g) We make use of the partitive article when we do not speak of the whole substance, as *del pane*, bread, or some bread, &c.

are feminine, as they commonly are, they change *A* into *E*, as *tavola*, *tavole*. When the singular ends in *E* or *O*, the plural must end in *I*, as *padre*, *padri*, *mano*, *mani*, &c.; except a few nouns which, ending in *E* in the singular, retain the same termination in the plural, as *spézie*, *requis*, *effigie*, *superficie*.—Also the word *Uómo*, its plural being *Uómini*.

II. ¶ Nouns in *I'O*, when the emphasis lies on that *I*, as *desio*, desire; *zio*, uncle, &c. are all masculine, and are terminated by a double *I* in the plural, WITHOUT ANY EXCEPTION; as *desii*, desires, *zii*, uncles; with this only difference, that if there are other vowels in that noun, the *I* last but one is marked with an acute accent in both numbers, and if there is no other vowel, the accent is omitted, as we have seen in the examples just now given.

III. Nouns ending in *I* in the singular, do not change their termination in the plural.—The same is to be understood of nouns ending in an accented vowel, and of monosyllables having only *one* vowel.

IV. ¶ Italian adjectives are made to agree with their substantives in gender and number, for which purpose, they are varied by the same method just now shewn: Therefore every adjective ending in *O*, as *buóno*, good, will change *O* either into *A*, and say *buóna*, for the feminine, in *I*, and say, *buóni* for the masculine plural, or in *E*, and say *buóne*, for the feminine plural.—But if in *I'O*, with an acute accent, as *restio*, restive, *pío*, pious, its plural masculine will be in a double *I*, as *restii*, *píi*, constantly following the II *Remark* above.—On the contrary, if an adjective end in *E*, it will suit both genders, and its plural will end in *I*, let the substantives be masculine or feminine: And if it ends in *I*, or an accented vowel, it will then be indeclinable, according to the III *Remark*.

V. Observe likewise, that substantives ending in *A* will be mostly feminine, and those ending in *O* will be *all* masculine; except only *Mano*, a hand, and a few proper names.—The gender of substantives ending in *E* is dubious, and must be learnt by practice: But those ending in *ORE* are *all* masculine; and those in *SIONE* or *ZIONE* *all* feminine.

¶ 6. EXCEPTIVE RULES to the above Remarks.

NOUNS MASCULINE.

whether substantive or adjective, ending in the singular (except *Remark* II. above), either in

BIO, DIO, FIO, LIO, MIO, NIO, PIO, RIO, SIO, TIO, VIO, or ZIO, make their plural either in

BJ, DJ, FJ, LJ, MJ, NJ, PJ, RJ, SJ, TJ, VJ, or ZJ.

The same (with the same exception) ending in the singular, either in

AIO,* CIO, CHIO, GIO, GHIO, GLIO, OIO,* SCIO, or UIO,*

make their plural either in

AI,* CI, CHI, GI, GHI, GLI, O I,* SCI, or UI.*

The same ending in the singular, either in

CA, CO, GA, GO, SCA, or SCO, } N. B. This rule has some

make their plural either in

CHI, CHI, GHI, GHI, SCHI, or SCHI. } exceptions, which practice

must teach.

* I have turned over and over again the folio volumes of the grand *Vocabolario Della Crusca*; both the last classical edition, Florence, 1729, and the other of Naples, 1746; to ascertain the right orthography of nouns ending in AIO, OIO, or UIO, but in vain: since the illustrious Academicians have not observed any uniformity on this point (a very pardonable and trifling inaccuracy, indeed, for a work of such magnitude and superior merit), having ended these plurals, in some instances, in AI, OI, or UI, and in others in AJ, OJ, or UJ; nay, even the very same quotations, with such plural nouns are to be met with, repeated, and written either way, in various places of their *Vocabolario*. At the word *Ranniere*, for instance, we find *colatoj*, and at *Colatoio*, we read *colatoj*. At *Merciaio* we find *calzolaj*, *velettaj*; and at *Calzolaio* there is *calzolaj*, *velettaj*. At *Buio*, adj. we meet with *bui*; and at *Scarlatto* we see *buj*: and so on for many more. Nevertheless, if we advert to the real useful purpose for which the *J* was substituted to the *I* in the plurals of nouns

NOUNS FEMININE,

whether substantive or adjective, ending in the singular either in CA, GA, or SCA, make their plural either in CHE, GHE, or SCHE.

The same ending in the singular, either in CIA, GIA, or SCIA, make their plural either in CE, GE, or SCE

A DISPLAY of all the Personal and Conjunctive Pronouns of the Italian Language, with REMARKS.

SINGULAR.

	First Person	Second.	Third.
<i>Nom.</i>	io	tu	egli, or ello, ella, <i>f.</i> esso, <i>m.</i> essa, <i>f.</i> si, <i>neut.</i> di lui, <i>m.</i> di lei, <i>f.</i> ne, <i>m.</i> and <i>f.</i> di esso, <i>m.</i> di essa, <i>f.</i> a lui, <i>m.</i> a lei, <i>f.</i> ad esso, <i>m.</i> ad essa, <i>f.</i> gli, <i>m.</i> and <i>f.</i> gli, or li, le, <i>f.</i>
<i>Gen.</i>	di me	di te	
<i>Dat</i>	a me mi me	a te ti te	

ending either in BIO, DIO, &c. (see them above), namely to inform the reader that such plural nouns did not end, in the singular, in BO, DO, &c. but in BIO, DIO, &c. we shall find the use of the J no less superfluous in the plurals of words ending in AIO, OIO, or UIO, than in those ending in CIO, CHIO, &c. (see them above) constantly written by the Academicians with I; since just as the peculiar sound of the consonants, C, CH, &c. intimates to us without the sign of the J, that the singular of the plurals ending in CI, CHI, &c. must be CIO, CHIO, &c. otherwise the consonants would alter their sounds (see the Table of Italian Elements at p. 28, of my Amusing Instructor, and prefixed to my Pocket Italian Dictionary, London, 1795), in like manner the genius of the Italian tongue leads us to suppose, that the singular of the plural nouns ending in AI, OI, or UI, must be in AIO, OIO, or UIO, there being no nouns in this language that end either in AO, OO, or UO; hence the use of the J for such purpose would be superfluous. Let us finally observe, that the V at the end of such plural nouns is three times more frequent in the Vocabolario than the J.—Editor.

	First Person.	Second.	Third.
<i>Acc.</i>	me mi	te ti	lui, <i>m.</i> lei, <i>f.</i> esso, <i>m.</i> essa, <i>f.</i> lo, } or } <i>m.</i> il, } la, <i>f.</i> si, } or } <i>m.</i> and <i>f.</i> se, }
<i>Abl.</i>	da me mi me	da te ti te	da lui, <i>m.</i> da lei, <i>f.</i> da esso, <i>m.</i> da essa, <i>f.</i> glie, <i>m.</i> and <i>f.</i> gli, } or } <i>m.</i> li, } le, <i>f.</i> ne, <i>m.</i> and <i>f.</i>

PLURAL.

<i>Nom.</i>	noi	voi	eglino, <i>m.</i> elli, } or } <i>m.</i> egli, } elleno, <i>f.</i> elle, <i>f.</i> essi, <i>m.</i> esse, <i>f.</i> si, <i>m.</i>
<i>Gen.</i>	di noi	di voi	di loro, <i>m.</i> and <i>f.</i> ne, <i>m.</i> and <i>f.</i> d'essi, <i>m.</i> d'esse, <i>f.</i>
<i>Dat.</i>	a noi ci ce ne	a voi vi ve	a loro, <i>m.</i> and <i>f.</i> gli, } or } <i>m.</i> and <i>f.</i> li, } loro <i>m.</i> and <i>f.</i> ad essi, <i>m.</i> ad esse, <i>f.</i>

	First Person.	Second.	Third.
<i>Acc.</i>	<i>noi</i>	<i>voi</i>	<i>loro, m. and f.</i>
	<i>ci</i>	<i>vi</i>	<i>gli,</i> }
	<i>ce</i>	<i>ve</i>	<i>or</i> } <i>m.</i>
			<i>li,</i> }
	<i>ne</i>		<i>le, f.</i>
			<i>essi, m.</i>
			<i>esse, f.</i>
			<i>si,</i> }
			<i>or,</i> } <i>m and f.</i>
			<i>se,</i> }
<i>Abl.</i>	<i>da noi</i>	<i>da voi</i>	<i>da loro,</i> }
	<i>ci</i>	<i>vi</i>	<i>or</i> } <i>m. and f.</i>
	<i>ce</i>	<i>ve</i>	<i>loro,</i> }
	<i>ne</i>		<i>da essi, m.</i>
			<i>da esse, f.</i>
			<i>gli,</i> }
			<i>or</i> } <i>m.</i>
			<i>li,</i> }
			<i>ne m. and f.</i>

(1) *Ello* for *egli*, *elli* or *egli* for *eglino*, *elle* for *elleno*, are obsolete, but permitted to poets.

(2) *Esso*, *essa*, *essi*, *esse*, throughout their declensions, are used for inanimate things, and even for persons, if removed far from the sentence.

(3) *Mi*, *me*, *ti*, *te*, *gli*, *gli*, or *li*; *le*, *ci*, *ce*, *ne*, *vi*, *ve*, *lo*, or *il*, *la*, *si*, when not neuter, *se* (also *loro* when not accusative case) are the only* conjunctive pronouns, and can never be nominative case. When used either single, coupled, or tripled, in the familiar or colloquial style, it is better to place them constantly before the verb written each separately (*loro* is never joined either to verbs or pronouns, and is placed where it sounds best to the ear. Except I°. All the first and second persons of the imperative mood, when affirmative only. II°. The infinitives. III°. The gerunds. IV°. All participles, when used without their auxiliaries; in which cases they are joined in one word to the end of the verb, which constantly loses its final *e* in the infinitive.

(4) *Me*, *te*, *se*, when not followed by another pronoun, are personal, and not conjunctive.

(5) *Il*, *ci*, *ti*, *si*, *mi*, change into *re*, *ce*, *te*, *se*, *me*, when before either *lo*, *la*, *le*, *li*, or *gli*, or *ne*.

* All the conjunctive pronouns may be met with in a sense merely emphatical, and are then no more than graceful expletives.

(6) *Vi, ve, ci, ce*, are also adverbs, and mean *there, here, in it, in them, &c.*

(7) *Ne*, when third person, belongs to inanimate things, answering the French *EN*. And when in the first person plural, it is only poetical.

(8) *Gli* or *li*, *a* or *da lei*, *a* or *da loro* may pass in the familiar style, but in this last sense it refers only to nouns masculine.

(9) *Il* for *lo* is only poetical.

(10) *Glie* can never be used alone, but must be joined either to *lo, la, li, le*, or *ne*. N.B. *Gliele*, compound of *glie* and *le*, has been used by the classics as indeclinable, but we say now *glielo, gliela, glieli, gliele*, according to the gender and number of the derivatives alluded to by *lo, la, li, le*.

(11) *Si* is often used as *ON* in the French language, and only in such instances it may be looked upon as being of the neuter gender and in the nominative case.

¶ 7. A TABLE,

Shewing the UNIVERSAL TERMINATIONS of the Simple Tenses of all Italian Verbs, both Regular or Irregular.

Any Italian verb whatever will be found to end in its primitive tenses as follows, and the preceding letters only will prove it either irregular, or belonging to one of the three regular conjugations. For instance, *Andare* is a most irregular verb, yet in the present singular terminates in *O, I*, and *A*, just the same as in the most regular verb, only the letters before these finals prove it an irregular verb; for instead of saying, *io ando, tu andi, egli anda*, we must say, *io vo, or vado, tu vai, egli va*. Let the pupil, therefore, fix well in his mind these UNIVERSAL TERMINATIONS of the inflections of verbs, and then he will easily become acquainted with the diversifications occasioned in the preceding letters, by the various conjugations or other anomalies of the verbs.

INFINITIVE MOOD.

- (9) *Present, re.* (10) *Gerund, ndo.* (11) *Part. past, to or so.*
(12) *Part. pres. nte.*

INDICATIVE MOOD.

	Sing.			Plur.		
	1st pers.	2d.	3d.	1st pers.	2d.	3d.
(1) <i>Pres.</i>	o	i	a, or e	iamo	te	ano, or ono
(2) <i>Imp.va, or vo</i>		vi	va	vamo	vate	vano
(3) <i>Pret.</i>	i	sti	ò, è, î, or e	mmo	ste	ono, or cro
(4) <i>Fut.</i>	rò	rái	rà	rémo	réte	ranno

IMPERATIVE MOOD.

Sing.			Plur.		
1st. pers.	2d.	3d.	1st pers.	2d.	3d.
(5) <i>Pres. want.</i>	a, or i	i, or a	iâmo	te	ino, or ano

CONJUNCTIVE MOOD.

(6) <i>Pres.</i>	i, or a	i, or a	i, or a	iâmo	iâte	ino, or ano
(7) <i>F. Imp. rei</i>	rêsti	rêbbe	rémmo	rêste	rêbbero	
(8) <i>S. Imp. ssi</i>	ssi	sse	ssimo	ste	sse	ssero

¶ S. OBSERVATIONS upon the foregoing Table.

Four important observations are to be made on the universal terminations of verbs.

I. That each PERSON in *all* tenses ends in some characteristic letters (the *first* and *second sing.* only excepted), which are in all instances the same, as follows :

Singular.			Plural.		
1st Pers.	its characteristic is		1st Pers.	its characteristic is	
2d.	uncertain.	I, or A	2d.		MO
3d.	uncertain.		3d.		TE
					NO, or RO.

II. Let us also observe, that in general all verbs, even the irregular, form the person of their tenses as follows :—From the first singular the two third persons are formed, and from the second singular the first and second plural take their origin.—Ex. From *Io dissi* are evidently made *egli disse*, *egliino dissero*; as, from *tu dicesti*, derive *noi dicémmo*, *voi dicéste*. The attending to this rule will greatly facilitate the conjugation of all verbs, notwithstanding its exceptions.

III. The third observation is, that the *Imperative* is partly formed from the present tense of the Indicative mood, and partly from that of the conjunctive; and that this promiscuous formation is done according to the principle just now established in the preceding *Observation*; so that by only knowing that the second person singular is taken from the indicative, and the third from the conjunctive, the formation of the three persons plural becomes obvious.

Exception.—In all the verbs of the first conjugation the second person singular of the imperative ends constantly in A.

IV. Let us finally observe, that from the *Future* of the

indicative the *First imperfect* of the conjunctive may in all instances be formed, by retaining the letter R, and exchanging the remaining respective characteristic *universal terminations* of each person.

¶ 9. DIRECTIONS

How to use the following TABLE, containing a Display of the PRIMITIVE TENSES in the three Regular Conjugations, with their English Characteristics.

The use of the following Table is very plain, and very extensive. Attend, however, to the following *Directions*.

I. To the name of each Italian tense being annexed the distinctive *characteristic* of its corresponding one in English, the student, even the least proficient in grammar, will be able to find the Italian tense corresponding to any English tense he wishes to translate. Thus, for instance, if he is to translate *he loves*, or *we were thinking*; after having found in the dictionary that the Italian infinitives of these two verbs are *amâre*, and *pensâre*, he will immediately know that they both belong to the *first conjugation*, marked with the figure 1st in each tense of the following TABLE; and it will not be more difficult to discover that *loves* belongs to the present indicative, since the additional letter S is found among the English *characteristics* of that tense only; he will know as easily that *were thinking* is the *imperfect* tense of the indicative mood, finding among its English characteristics *I was —ing*.

II. The proper tense once found, let him examine what person, and of what number, is the English verb in question, and then striking off the final of the Italian infinitive, whether *are*, *ere*, or *ire*, and by substituting to it the termination of the intended person, number, tense, and conjugation, he will immediately obtain a correct version of any English verb, when among the regulars in Italian. Thus, to translate *he loves*, he will strike off from the infinitive *amare* the letters ARE, and by adding an A to the remainder AM; that being the regular termination put down for the third person singular present tense indicative mood of the first conjugation; he will obtain *ama*, the correct Italian inflection of that tense and person in the first conjugation.— Likewise, seeing at the imperfect of the first conjugation indicative mood, first person plural, corresponding to *we were thinking*, the letters AVA'MO, taking off the same ARE from the infinitive *pensâre*, and adding to the remain-

ing PENS the letters AVA-MO, he will obtain *pensavámo*, as the right inflection sought for.

OBSERVE. The difficulty of knowing the proper tense in English, when no characteristic distinguishes it, must be overcome by practice :—As well as the other, of knowing how to change some English tenses into others in Italian, when the syntax of the two languages does not agree.

III. Let the pupil, however, *carefully OBSERVE*, that before he applies the above method to an Italian verb, he must first be sure that such verb is not an *Irregular* one, which he will easily know, by attending to the DIRECTIONS which precede their ALPHABETICAL LIST after the following TABLE.

IV. For further remarks on the formation of the tenses of regular verbs, I refer the student to LECTURE XVIII, p. 145 to 150.—Also *Notes*, † p. 131, * p. 135, * p. 137, † p. *ibid*, * p. 151, § p. 155.

10. THE TABLE.

N.B. ¶ These *rules*—placed after the names of the tenses, stand for any English verb in its radical form of the infinitive mood ; and whatever is before or after the *rule* in italics, are the *characteristics* which must be added to the infinitive, to obtain the tense to which they are annexed.—For the use of the numbers (1), (2), (3), &c. before the names of the tenses, see *Direction III*, before the LIST of the *Irregular Verbs*.

INFINITIVE MOOD.

(9) *Present Tense*.—Its English Characteristics are —*To —* ; or —

1st Italian Conjugation in *ARE*, as *Parl-áre* ; *to speak*.

2d *ERE*, .. *Tem-ére* ; *to fear*.

3d *IRE*, .. *Fin-íre* ; *to end*.

(10) *Gerund* —*ing*.

1st. *Parl-ándo*. 2d *Tem-éndo*. 3d. *Fin-éndo*.

SINGULAR.

PLURAL.

(11) *Participle Past* —*d* ; or —*ed*.

1st *Parl-áto*, *m. áta*, *f.*

áti, *m. áte*, *f.*

2d *Tem-úto*, ... *úta*,

úti, .. *úte*, ..

3d *Fin-úto*, ... *íta*,

íti, .. *íte*, ..

(12) *Participle Present* —*ing*.

1st *Parl-ánte*, *m and f.*

ánti, *m. and f.*

2d *Tem-énte*,

énti,

3d *Fin-énte*,

énti,

INDICATIVE MOOD.

SINGULAR.

PLURAL.

- (1) *Present Tense*, . . . *I* —; *I* do —; *I* am —ing; *thou* —st; *he* —; or *he* —ths, &c.
 1st PARL-*o*, 1st pers. *i*, 2d pers. *a*, 3d pers. *íamo*, 1st pers. *áte*, 2d pers. *ano*, 3d pers.
 2d TEM-*o*, *i*, *e*, *íamo*, *éte*, *ono*,
 3d FIN- *isco*, *isci* *isce*, *íamo*, *íte*, *isco*no
- (2) *Imperfect*, *I* was —ing; *I* —d; *I* —ed; or *I* did —; *thou* —dst; or *thou* —edst, &c.
 1st PARL-**áva*, *ávi*, *áva*, *avámo*, *aváte*, *aváno*
 2d TEM- **éva*, *évi*, *éva*, *evámo*, *eváte*, *eváno*
 3d FIN- **íva*, *ívi*, *íva*, *ivámo*, *iváte*, *ivano*
- (3) *Preterite* *I* —d; *I* —ed; *I* did —; *thou* —dst, or *thou* —edst, &c.
 1st PARL-*ái*, *ásti*, *ò*, *ámmo*, *áste*, *árono*
 2d TEM-*†ái*, *éstí*, *†è*, *émmo*, *éste*, *†érono*
 3d FIN- *íi*, *ísti*, *ì*, *ímmo*, *íste*, *írono*
- (4) *Future* *I* shall —; or *I* will —
 1st PARL-*erò*, *erái*, *erà* *erémo*, *eréte*, *eránno*
 2d TEM- *erò*, *erái*, *erà* *erémo*, *eréte*, *eránno*
 3d FIN- *irò*, *irái*, *irà* *irémo*, *iréte*, *iránno*

IMPERATIVE MOOD.

- (5) *Present* *Let me* —; or —
 1st PARL-*wanting* *a*, *i*, *íamo*, *áte*, *ino*
 2d TEM. — *i*, *a*, *íamo*, *éte*, *ano*
 3d FIN. — *isci* *isca*, *íamo*, *íte*, *iscano*

SUBJUNCTIVE MOOD.

- (6) *Present* *I* —; *I* may —; or *I* can —.
 1st PARL-*i*, *i*, *i*, *íamo*, *íáte*, *ino*
 2d TEM- *a*, *a*, or *i*, *a*, *íamo*, *íáte*, *ano*
 3d FIN- *isca*, *isca*, *isca*, *íamo*, *íáte*, *iscano*
- (7) *First Imperfect* *I* could, would, or should —.
 1st PARL-*eréi*, *erésti*, *erébbe*, *erémmo*, *eréste*, *erébbero*
 2d TEM- *eréi*, *erésti*, *erébbe*, *erémmo*, *eréste*, *erébbero*
 3d FIN- *iréi*, *irésti*, *irébbe*, *irémmo*, *iréste*, *irébbero*
- (8) *Second Imperfect* *I* —ed, or *I* —d; also *I* might —
 1st PARL-*ássi*, *ássi*, *ásse*, *ássimo*, *áste*, *ássero*
 2d TEM- *éssi*, *éssi*, *ésse*, *éssimo*, *éste*, *éssero*
 3d FIN- *íssi*, *íssi*, *ísse*, *íssimo*, *íste*, *íssero*

. All those inflections marked thus *, may also end in *O*, instead of their final *A*, for which see *Note †*, p. 131, the latter part of it.—*Editor*.—The inflections marked thus †, may also terminate in *étti*, *étte*, *éttero*, in most verbs. See their list, at p. 271.

11. A COLLECTION*

Of Regular Verbs in ARE conjugated like PARLARE.—
Their accent of the Infinitive is constantly on the A of their final ARE.

Abbandonare,	{ to forsake, or abandon	Abbruciare,	to burn
		Accampare,	encamp
Abbracciare,	embrace	Accarezzare,	caress

* This and the two following Collections have been improperly given by the Author at the end of the work. I have transposed them here with many additions, as the only place where the Student is likely to look for them.—*Editor*.

<i>Accettare,</i>	to accept	<i>Assicurare,</i>	to assure
<i>Accommodare,</i>	mend	<i>Avanzare,</i>	advance
<i>Accommodarsi,</i>	sit down	<i>Avvicinare,</i>	{ go, or put near
<i>Accompagnare,</i>	accompany	<i>Arvisare,</i>	
<i>Acconciare,</i>	mend	<i>Augurare,</i>	give notice
<i>Accordare,</i>	agree, or put in tune	<i>Aumentare,</i>	wish
<i>Accostare,</i>	approach	<i>Baciare,</i>	increase
<i>Accusare,</i>	accuse	<i>Bagnare,</i>	kiss
<i>Acquistare,</i>	acquire	<i>Ballare,</i>	wet
<i>Adattare,</i>	adapt	<i>Battezzare,</i>	dance
<i>Additare,</i>	{ point out with one's finger	<i>Bestemmiare,</i>	baptize
		<i>Beffare,</i>	curse
<i>Addormentarsi,</i>	fall asleep	<i>Bisimare</i>	deride
<i>Adirarsi,</i>	{ fall into a passion	<i>Burlare,</i>	blame
<i>Adulare,</i>		{ jest or laugh at	jest or laugh
<i>Affermare,</i>	flatter		at
<i>Affittare,</i>	affirm	<i>Bussare,</i>	knock
<i>Affrettare,</i>	let out	<i>Cagionare,</i>	cause
<i>Affrontare,</i>	hasten	<i>Camminare,</i>	walk
<i>Aiutare,</i>	affront	<i>Cambiare,</i>	change
<i>Alloggiare,</i>	help	<i>Cantare,</i>	sing
<i>Allontanare,</i>	lodge	<i>Cascare,</i>	fall
<i>Alzare,</i>	remove	<i>Castigare,</i>	punish
<i>Alzarsi,</i>	{ raise rise or to get up	<i>Cavalcare,</i>	ride
		<i>Cenare,</i>	sup
<i>Ammazzare,</i>	kill	<i>Cercare,</i>	{ seek or look for
<i>Amministrare,</i>	administer	<i>Certificare,</i>	
<i>Ammirare,</i>	admire	<i>Chiamare,</i>	certify
<i>Ammogliarsi,</i>	{ marry, or to take for wife	<i>Ciarlare,</i>	call
<i>Amplificare,</i>		<i>Cicalare,</i>	prattle
<i>Annegare,</i>	amplify	<i>Comandare,</i>	chatter
<i>Appicare,</i>	drown	<i>Cominciare,</i>	command
<i>Applicare,</i>	apply	<i>Incominciare,</i>	{ begin
<i>Appoggiare,</i>	{ support or lean	<i>Compitare,</i>	
<i>Approvare,</i>		<i>Comprare,</i>	spell
<i>Arriciare,</i>	approve	<i>Condannare,</i>	buy
<i>Arrischiare,</i>	curl	<i>Confessare,</i>	condemn
<i>Arrisicare,</i>	{ venture or hazard	<i>Confermare,</i>	confess
<i>Arrivare,</i>		<i>Confrontare,</i>	confirm
<i>Capitare,</i>	{ arrive at	<i>Confrontare,</i>	confront
<i>Asciugare,</i>		<i>Coniugare,</i>	conjugate
<i>Ascoltare,</i>	dry	<i>Consegnare,</i>	deliver
<i>Assaltare,</i>	harken	<i>Conservare,</i>	{ keep or pre- serve
<i>Assediare,</i>	assault	<i>Considerare,</i>	
<i>Aspettare,</i>	{ besiege expect, or wait for	<i>Consigliare,</i>	consider
		<i>Consultare,</i>	advise
		<i>Contrastare,</i>	consult
		{ quarrel or contend	quarrel or
			contend
		<i>Copiare,</i>	copy

<i>Coronare,</i>	to crown	<i>Geltare,</i>	} to throw away
<i>Corteggiare,</i>	court	<i>Buttar, via</i>	
<i>Curare,</i>	cure	<i>Giocare</i>	play
<i>Declinare,</i>	decline	<i>Giudicare,</i>	judge
<i>Dedicare,</i>	dedicate	<i>Giurare,</i>	swear
<i>Desiderare,</i>	desire or wish	<i>Gonfiare,</i>	swell
<i>Desinare,</i>	dine	<i>Governare,</i>	govern
<i>Dichiarare,</i>	declare	<i>Gratificare,</i>	gratify
<i>Diffidare</i>	mistrust	<i>Grattare,</i>	scratch
<i>Digiunare</i>	*fast	<i>Gridare,</i>	cry out
<i>Dimenticarsi</i>	forget	<i>Guadagnare,</i>	win, or get
<i>Disfidare,</i>	challenge	<i>Guardare,</i>	{ look at, to guard
<i>Disimpegnare,</i>	disengage	<i>Guastare,</i>	
<i>Dispensare,</i>	bestow	<i>Guidare,</i>	spoil
<i>Disputare,</i>	dispute	<i>Gustare,</i>	guide
<i>Disegnare,</i>	design	<i>Assaggiare,</i>	{ taste
<i>Dissimulare,</i>	dissemble	<i>Saggiare,</i>	
<i>Dissipare,</i>	waste	<i>Imbarazzare,</i>	{ embarrass, or perplex
<i>Disingannare,</i>	undeceive	<i>Imbrogliare,</i>	
<i>Disprezzare,</i>	despise	<i>Imbriacare,</i>	{ make one drunk
<i>Disturbare,</i>	disturb	<i>Imitare,</i>	
<i>Diventare,</i>	become	<i>Immaginarsi,</i>	imitate
<i>Dimandare,</i>	{ ask	<i>Imparare,</i>	to imagine
<i>Domandare,</i>		<i>Impegnare,</i>	learn
<i>Domare,</i>	tame	<i>Impiccare,</i>	{ engage, or pawn
<i>Dominare,</i>	domineer	<i>Impegnare,</i>	
<i>Dubitare,</i>	doubt	<i>Inclinare,</i>	hang
<i>Durare,</i>	last	<i>Incoraggiare,</i>	employ
<i>Entrare,</i>	come in	<i>Incontrare,</i>	incline
<i>Ereditare,</i>	inherit	<i>Indorare,</i>	encourage
<i>Errare,</i>	mistake	<i>Indovinare,</i>	meet
<i>Esaltare,</i>	exalt	<i>Informare,</i>	gild
<i>Esperimentare,</i>	{ experience	<i>Inflammaré,</i>	guess
<i>Sperimentare,</i>		<i>Ingannare,</i>	inform
<i>Esortare,</i>	exhort	<i>Ingannare,</i>	inflammé
<i>Evitare,</i>	avoid	<i>Ingannare,</i>	{ cheat, or deceive
<i>Fabbricare,</i>	build	<i>Ingannare,</i>	
<i>Faticare,</i>	work hard	<i>Ingiuriare,</i>	abuse
<i>Fatigare,</i>	vex	<i>Innamorarsi,</i>	{ fall in love with
<i>Favellare,</i>	speak	<i>Insegnare,</i>	
<i>Felicitare,</i>	make happy	<i>Intagliare,</i>	teach
<i>Fermare,</i>	stop	<i>Inventare,</i>	{ engrave, or carve
<i>Fidare,</i>	trust	<i>Invidiare,</i>	
<i>Fissare,</i>	fix	<i>Invitare,</i>	envy
<i>Fomentare,</i>	foment	<i>Irritare,</i>	invite
<i>Formare,</i>	form	<i>Lagrimare,</i>	irritate
<i>Fortificare,</i>	fortify	<i>Lamentarsi,</i>	weep
<i>Frequentare,</i>	frequent		complain
<i>Fumare,</i>	smoke		
<i>Gelare,</i>	freeze		

<i>Lasciare,</i>	to leave	<i>Pesare,</i>	to weigh
<i>Lavare,</i>	wash	<i>Pettinare,</i>	comb
<i>Legare,</i>	tie, or bind	<i>Piegare,</i>	fold up
<i>Levare,</i>	take away	<i>Pigliare,</i>	take
<i>Licenziare,</i>	dismiss	<i>Pigliare in prestito</i>	{ borrow
<i>Licenziarsi,</i>	{ take one's leave	<i>Pizzicare,</i>	pinch
<i>Lodare,</i>	praise	<i>Portare,</i>	carry, or bring
<i>Mandare,</i>	send	<i>Pranzare,</i>	dine
<i>Mandare a dire,</i>	send word	<i>Predare,</i>	prey
<i>Mancare,</i>	fail	<i>Pregiare,</i>	prize
<i>Mangiare,</i>	eat	<i>Predicare,</i>	preach
<i>Marciare,</i>	match	<i>Preparare,</i>	prepare
<i>Marinare,</i>	pickle	<i>Presentare,</i>	present
<i>Maritarsi,</i>	{ marry, viz. to take a husband	<i>Prestare,</i>	lend
<i>Masticare,</i>	chew	<i>Privare,</i>	deprive
<i>Meritare,</i>	deserve	<i>Procurare,</i>	{ procure, or endeavour
<i>Mescolare,</i>	mix	<i>Prolungare,</i>	prolong
<i>Migliorare,</i>	grow better	<i>Procrastinare,</i>	delay
<i>Minacciare,</i>	threaten	<i>Pronunziare,</i>	{ pronounce
<i>Minchionare,</i>	{ joke, or laugh at	<i>Pronunciare,</i>	
<i>Mirare,</i>	look, or behold	<i>Provare,</i>	try
<i>Misurare,</i>	measure	<i>Provocare,</i>	provoke
<i>Mostrare,</i>	shew	<i>Pubblicare,</i>	publish
<i>Mutare,</i>	change	<i>Raccomandare,</i>	recommend
<i>Narrare,</i>	relate	<i>Raccontare,</i>	relate
<i>Naufragare,</i>	wreck	<i>Rallegrarsi,</i>	rejoice
<i>Negoziare,</i>	trade	<i>Rassomigliare,</i>	resemble
<i>Nettare,</i>	{ polish, or cleanse	<i>Recitare,</i>	repeat
<i>Notare,</i>	note	<i>Replicare,</i>	reply
<i>Nuotare,</i>	swim	<i>Respirare,</i>	breathe
<i>Obbligare,</i>	oblige	<i>Ricamare,</i>	embroider
<i>Occupare,</i>	occupy	<i>Ricordare,</i>	remember
<i>Odorare,</i>	smell	<i>Risutare,</i>	refuse
<i>Onorare,</i>	honour	<i>Rimediare,</i>	remedy
<i>Ornare,</i>	adorn	<i>Ringraziare,</i>	thank
<i>Osservare,</i>	observe	<i>Riportare,</i>	{ carry back again
<i>Pagare,</i>	pay	<i>Riposare,</i>	rest
<i>Parlare, The model above, at p. 266.</i>		<i>Riputare,</i>	repute
<i>Passare,</i>	pass	<i>Rispettare,</i>	respect
<i>Passaggiare,</i>	{ take a walk	<i>Ritornare,</i>	return
<i>Spasseggiare,</i>		<i>Rubare,</i>	steal, or rob
<i>Peggiorare,</i>	grow worse	<i>Ruinare,</i>	ruin
<i>Pensare,</i>	think	<i>Russare,</i>	snore
<i>Perdonare,</i>	pardon	<i>Saltare,</i>	jump
		<i>Salutare,</i>	salute
		<i>Sanare,</i>	heal
		<i>Scaldare,</i>	warm

<i>Scancellare,</i>	to blot out	<i>Strapazzare,</i>	to ill use
<i>Scappare,</i>	escape	<i>Studiare,</i>	study
<i>Scherzare,</i>	joke	<i>Sudare,</i>	perspire
<i>Scusare,</i>	excuse	<i>Svegliare,</i>	awake
<i>Sdrucchiolare,</i>	slip, or slide	<i>Superare,</i>	overcome
<i>Seguitare,</i>	go on or follow	<i>Supplicare,</i>	beseech
<i>Separare,</i>	separate	<i>Tagliare,</i>	cut
<i>Sgraffiare,</i>	scratch	<i>Terminare,</i>	finish
<i>Sgridare,</i>	scold	<i>Testificare,</i>	testify
<i>Sigillare,</i>	seal	<i>Tirare,</i>	pull
<i>Smoccolare la</i>	} to snuff the	<i>Tirare di spada,</i>	fence
<i>candela,</i>		<i>Toccare,</i>	touch
<i>Soffiare,</i>	blow	<i>Tollerare,</i>	suffer
<i>Sognare,</i>	dream	<i>Tormentare,</i>	torture
<i>Solleticare,</i>	tickle	<i>Trafficare,</i>	trade
<i>Sollevare,</i>	raise	<i>Tramare,</i>	plot
<i>Sommare,</i>	cast up	<i>Trasportare,</i>	transfer
<i>Somministrare,</i>	furnish	<i>Trascurare,</i>	neglect
<i>Sonnecchiare,</i>	slumber	<i>Traslatore,</i>	translate
<i>Sopportare,</i>	suffer	<i>Trattare,</i>	treat
<i>Sospettare,</i>	suspect	<i>Tremare,</i>	tremble
<i>Sospirare,</i>	sigh	<i>Trionfare,</i>	triumph
<i>Sotterrare,</i>	bury	<i>Trovare,</i>	find
<i>Sparagnare,</i>	spare	<i>Vacillare,</i>	be wavering
<i>Spaventare,</i>	affright	<i>Vantare,</i>	boast or praise
<i>Sperare,</i>	hope	<i>Vendicarsi,</i>	revenge
<i>Spiegare,</i>	explain	<i>Viaggiare,</i>	travel
<i>Spogliare,</i>	undress	<i>Vietare,</i>	forbid
<i>Sporcare,</i>	dirty	<i>Visitare,</i>	visit
<i>Sputare,</i>	spit	<i>Volare,</i>	fly
<i>Stampare,</i>	print	<i>Voltare,</i>	turn
<i>Starnutare,</i>	sneeze	<i>Vomitare,</i>	vomit
<i>Stimare,</i>	esteem	<i>Usare,</i>	use,
<i>Stracciare,</i>	tear	<i>Usurare,</i>	to usurp, &c.

12. A COLLECTION*

*Of Verbs in ERE, conjugated like TEMERE in their
Preterite and Participle.*

	Infinitive.	Preterite.	Participle.
<i>Assolvere,</i>	to absolve	<i>ei, or etti,</i>	<i>uto.</i>
<i>Battere,</i>	beat	<i>ei,</i>	<i>uto.</i>
<i>Cedere,</i>	yield	<i>etti,</i>	<i>uto.</i>
<i>Concedere,</i>	grant	<i>etti,</i>	<i>uto.</i>
<i>Dipendere,</i>	depend	<i>ei,</i>	<i>uto.</i>
<i>Cretere,</i>	believe	<i>ei, etti,</i>	<i>uto.</i>
<i>Empiere,</i>	fill	<i>ei,</i>	<i>uto.</i>

* See Note * above, at p. 266.

	Infinitive.	Preterite.	Participle.
<i>Féndere,</i>	to cleave	<i>ei,</i>	<i>uto.</i>
<i>Frémere</i>	rage	<i>ei, etti,</i>	<i>uto.</i>
<i>Gémere,</i>	groan or weep	<i>ei, etti,</i>	<i>uto.</i>
<i>Godére,</i>	rejoice	<i>ei, etti,</i>	<i>uto.</i>
<i>Miétère,</i>	reap	<i>ei,</i>	<i>uto.</i>
<i>Páscere,</i>	feed	<i>ei,</i>	<i>uto.</i>
<i>Péndere,</i>	hang	<i>ei,</i>	<i>uto.</i>
<i>Pérdere,</i>	lose	<i>ei, etti,</i>	<i>uto.</i>
<i>Prémere,</i>	press	<i>ei, etti,</i>	<i>uto.</i>
<i>Precédere,</i>	precede	<i>ei, etti,</i>	<i>uto.</i>
<i>Procédere,</i>	proceed	<i>ei, etti,</i>	<i>uto.</i>
<i>Récere,</i>	vomit	<i>ei, etti,</i>	<i>uto.</i>
<i>Réndere,</i>	restore	<i>ei, etti,</i>	<i>uto.</i>
<i>Ricórrere,</i>	receive	<i>ei, etti,</i>	<i>uto.</i>
<i>Riémperere,</i>	fill again	<i>ei,</i>	<i>uto.</i>
<i>Ripétere,</i>	repeat	<i>ei,</i>	<i>uto.</i>
<i>Risólvère,</i>	resolve	<i>ei, etti,</i>	<i>uto.</i>
<i>Sérpère,</i>	crawl	<i>ei,</i>	—
<i>Spléndere,</i>	shine	<i>ei,</i>	—
<i>Succédere,</i>	succeed	<i>ei, etti,</i>	<i>uto.</i>
<i>Temére,</i>	The Model, above, at p. 266.—		—
<i>Tóndere,</i>	fleece	<i>ei,</i>	<i>uto.</i>
<i>Véndere,</i>	sell	<i>ei,</i>	<i>uto.</i>

13. *A COLLECTION†

Of Verbs in IRE, conjugated like FINIRE, in those persons which end in ISCO, ISCA, &c.—See the TABLE of the Regular Conjugations, at p. 266.—Their accent of the infinitive is constantly on the 1 of their final IRE.—N.B. Those marked with an asterisk () after them may be also conjugated as the second regular conjugation, without the syllable isco, especially in poetry, but seldom in familiar prose. (‡)*

<i>* Abbellire,*</i>	to embellish	<i>Acetire,</i>	to become sour
<i>* Abborrire,*</i>	abhor	<i>Addebolire,</i>	weaken
<i>* Abbrostire, & }</i>	toast too	<i>* Addolcire,</i>	sweeten
<i>* Abbrostolire, }</i>	much	<i>* Adempire,*</i>	accomplish
<i>Abolire,</i>	abolish	<i>Aderire,</i>	adhere
<i>* Aborrire,*</i>	abhor	<i>* Aggradire,</i>	accept
<i>* Abortire,</i>	miscarry	<i>* Alleggerire,</i>	ease
<i>* Accanire,</i>	enrage	<i>* Allenire,</i>	alleviate

* See Note * above, at p. 266.

† No less than one hundred verbs I have added to this list. See also the N.B. at p. 274.—Editor.

‡ The reason of these double inflections, however, mostly arises for the possibility of terminating the infinitives of such verbs in ERE, or ARE, as well as in IRE. See the lists of such verbs, in advance, at Table VIII.—Editor.

<i>Ambire,</i>	to crave	<i>Constituire,</i>	to constitute
' <i>Ammollire,</i>	soften	<i>Costruire,</i>	construe
<i>Ammonire,</i>	admonish	<i>Custodire,</i>	preserve
' <i>Ammorbidire,</i>	soften	<i>Definire,</i>	define
' <i>Ammutare,</i>	grow dumb	<i>Differire,</i>	delay
' <i>Ammutolare,*</i> }		<i>Digerire,</i>	digest
' <i>Annichilire,*</i>	annihilate	<i>Diminuire,</i>	diminish
' <i>Annobilire,*</i>	ennoble	' <i>Divertire,*</i>	divert
' <i>Apparire,*</i>	appear	<i>Esaudire,</i>	hear favourably
' <i>Appassire,</i>	fade	<i>Esequire,</i>	execute
' <i>Appetire,</i>	desire	<i>Esibire,</i>	offer
' <i>Appiacevolire,</i>	cheer up	' <i>Fallire,</i>	fail
' <i>Applaudire,*</i>	applaud	' <i>Favorire,</i>	favour
<i>Ardire,</i>	dare	' <i>Ferire,*</i>	wound
<i>Arricchire,</i>	enrich	' <i>Finire,</i>	<i>The Model.</i>
' <i>Arrossire,*</i>	blush	See it above, p. 266.	
<i>Arrostire,</i>	roast	<i>Fiorire,</i>	flourish
<i>Arrugginire,</i>	rust	<i>Forbire,</i>	polish
<i>Assalire,*</i>	assault	<i>Fornire,</i>	furnish
<i>Asserire,</i>	affirm	' <i>Garantire,</i>	warrant
' <i>Assopire,</i>	make drowsy	' <i>Gemire,*</i>	weep
' <i>Assorbire,*</i>	absorb, its	<i>Gestire,</i>	make gestures
participle is either <i>assorbito</i> or		<i>Gioire,</i>	rejoice
<i>assorto.</i>		<i>Gradire,</i>	accept
' <i>Assordire,*</i>	deafen	<i>Guarire,</i>	cure
<i>Assortire,*</i>	match	<i>Guarnire,</i>	furnish
<i>Atterire,</i>	frighten	<i>Imbastardire,</i>	degenerate
<i>Attribuire,</i>	attribute	<i>Imbestialire,</i>	grow brutal
' <i>Attristire,*</i>	afflict	<i>Imbruttire,</i>	grow ugly
<i>Avvertire,*</i>	warn	<i>Imbuonire,</i>	grow good
<i>Avvilire,</i>	debase	' <i>Immorbidire,</i>	soften
<i>Balbutire,</i>	stammer	<i>Impadronire,</i>	seize
<i>Bandire,</i>	banish	' <i>Impallidire,</i>	grow pale
<i>Bianchire,</i>	whiten	' <i>Impaurire,*</i>	frighten
<i>Brunire,</i>	burnish	' <i>Impazzire,*</i>	become mad
<i>Capire,</i>	understand	<i>Impedire,</i>	hinder
' <i>Chiarire,</i>	grow clear	<i>Impiacevolire,</i>	soften
' <i>Colorire,*</i>	colour	<i>Impiccolire,</i>	lessen
<i>Colpire,</i>	strike	' <i>Impietrire,*</i>	petrify
' <i>Comparire,</i>	appear before	<i>Impigrire,</i>	grow lazy
' <i>Compartire,*</i>	distribute	<i>Impoverire,</i>	grow poor
' <i>Compatire,</i>	compassionate	' <i>Impoltronire,</i>	grow lazy
' <i>Compire,</i>	fulfil	<i>Imputridire,</i>	rot
' <i>Concepire,</i>	to conceive, the par-	' <i>Inacetire,</i>	} grow sour
ticiple is <i>concepito, concepito,</i>		' <i>Inacidire,</i>	
and <i>conchetto.</i>		' <i>Inanimire,</i>	encourage
<i>Condire,</i>	season	' <i>Inaridire,</i>	grow dry
' <i>Conferire,</i>	bestow	<i>Inasinire,</i>	become stupid
' <i>Consequire,*</i>	obtain	' <i>Inasprire,*</i>	exasperate
<i>Contribuire,</i>	contribute	<i>Incallire,</i>	grow callous

' <i>Incenerire</i> ,	to reduce to ashes	<i>Ordire</i> ,	to warp
<i>Incivilire</i> ,	grow polite	' <i>Partire</i> ,	divide
<i>Incollarire</i> ,	become angry	<i>Partorire</i> ,	lie in
' <i>Incoraggiare</i> , (a)	encourage	' <i>Patire</i> ,*	suffer
<i>Incrudelire</i> ,	become cruel	' <i>Perire</i> ,*	perish
<i>Indebolire</i> ,	weaken	<i>Piatiire</i> ,	dispute
' <i>Indolcire</i> ,	sweeten	<i>Preferire</i> ,	prefer
' <i>Indurire</i> ,*	grow hard	<i>Presagire</i> ,	presage
<i>Infastidire</i> ,	trouble	' <i>Profferire</i> , or	} offer
' <i>Inferire</i> ,	infer	' <i>Proferire</i> ,*	
<i>Inferocire</i> ,	grow fierce	<i>Proibire</i> ,	prohibit
' <i>Influire</i> ,	influence	' <i>Proseguire</i> ,*	continue
<i>Inferire</i> ,	infer	<i>Pulire</i> ,	clean
<i>Ingagliardire</i> ,	become strong	<i>Punire</i> ,	punish
<i>Ingelosire</i> ,	grow jealous	<i>Raddolcire</i> ,	soothe
<i>Ingentilire</i> ,	become noble	<i>Rancidire</i> ,	become rancid
<i>Ingerire</i> ,	meddle	' <i>Rammorbidiire</i> ,	soften again
<i>Inghiottire</i> ,*	swallow	<i>Rapire</i> ,*	carry away by
' <i>Ingiallire</i> ,	grow yellow		force
<i>Ingobbire</i> ,	become hump-	<i>Restituire</i> ,	return
	backed	<i>Riserire</i> ,	refer
<i>Ingrandire</i> ,	become great	<i>Rimbambire</i> ,	grow childish
<i>Inspidire</i> ,	become insipid	<i>Ringiovenire</i> ,	grow young
<i>Insolentire</i> ,	become insolent	<i>Riverire</i> ,	revere
<i>Inscrire</i> ,	insert	<i>Riunire</i> ,	reunite
' <i>Insuperbire</i> ,	grow proud	' <i>Ruggire</i> ,*	roar
<i>Intenerire</i> ,	affect	<i>Sbalordire</i> ,	amaze
' <i>Inticpidire</i> ,	grow lukewarm	<i>Sbiggotire</i> ,	affright
' <i>Intimidire</i> ,	intimidate	<i>Scaturire</i> ,	spring out
<i>Intisichire</i> ,*	grow consump-	' <i>Schermire</i> ,	fence
	tive	' <i>Schernere</i> ,	scoff
' <i>Invaghire</i> ,	make one in	' <i>Scolorire</i> ,	discolour
	love	<i>Scolpire</i> ,	engrave
<i>Inverdire</i> ,	grow green	<i>Seppellire</i> ,	bury
<i>Invigorire</i> ,*	grow vigorous	<i>Smaltire</i> ,	digest
<i>Istruire</i> ,	instruct	<i>Smarrire</i> ,	mislead
<i>Inumidire</i> ,*	dampen	' <i>Smentire</i> ,	give the lie
' <i>Irruginire</i> ,	rust	<i>Sminuire</i> ,	diminish
<i>Languire</i> ,*	languish	' <i>Sofferire</i> ,	suffer
<i>Marcire</i> ,	putrify	<i>Sorbire</i> ,	sup up
<i>Mentire</i> ,	lie	<i>Sparire</i> ,	disappear
' <i>Muggire</i> ,*	bellow	<i>Spedire</i> ,	dispatch
<i>Munire</i> ,	fortify	<i>Stabilire</i> ,	establish
<i>Nudire</i> , & } *	nourish	' <i>Starnutire</i> ,*	sneeze
<i>Nutrire</i> , } *		<i>Stordire</i> ,	stun
' <i>Offerire</i> ,*	offer	<i>Stupire</i> ,*	wonder

(a) In classical authors we find this verb ending in *are*

<i>Svanire,</i>	to evaporate	<i>Trasgredire,</i>	to transgress
<i>Suggestire,</i>	suggest	<i>Trasricchire,</i>	grow very rich
<i>Supplire,</i>	supply	<i>Ubbidire,</i>	obey
<i>Tradire,</i>	betray	<i>Unire,</i>	unite
<i>Tramortire,</i>	faint away		

¶ 14. N. B. The above verbs in IRE are only the most usual; they might be easily doubled by consulting *Mastrofini's Index*. Those not marked with an inverted comma (‘) are defective in the first person plural of all the present tenses, and in the second person plural of the present of the conjunctive mood; so that such persons must be supplied either by an equivalent verb, as *Inghiottire* by *Ingoiare*; *Gioire* by *Rallegrarsi*; *Avvilire*, by *Abbassare*, or *Deprimere*; *Punire* by *Gastigare*; *Marcire* by *Imputridire*, &c. or by expressing that first or second person plural by a periphrasis, thus, for *Ambire* we may say *abbiamo ambizione*, or *siate ambiziosi*; for *Ardire*, *abbiamo*, or *abbiate ardire*, for *Inaggiardire*, *torniamo*, or *torniate gagliardi*, or *riprendiam gagliardia*; for *Intisichire*, *diamo*, or *diate in tisico*; for *Smaltire*, *procuriam di smaltire*; for *Stupire*, *restiamo stupiti*; for *Ubbidire*, *vogliamo ubbidire*, or *facciate l'ubbidienza*, &c. which manners of speaking may be observed in reading the approved Italian writers.

Those who choose a verb like *Sentire* for the model of the conjugation in IRE, must give all the above as irregular; but by adopting *Finire* as a model, they become all regular, and only the following are irregular, with some of their compounds, viz. *Aprire*, *Boltire*, *Convervire*, *Cucire*, *Dormire*, *Fuggire*, *Partire*, to set out) *Pentirsi*, *Seguire*, *Servire*, *Vestire*, being the only ones conjugated like *Sentire*.

On the IRREGULAR VERBS, and THEIR LISTS,

Alphabetically Arranged.

15. ADVERTISEMENT by the EDITOR.

It is a well known fact, that the Verbs which are *irregular* in most languages, as well as in Italian, are precisely those of which the use is most familiar and frequent, consequently of the greatest importance to the learner. It being the province of an *Universal*, and not of a *Particular Grammar*, to inquire into the causes of these anomalies, I shall entirely pass them over in silence here; but I cannot do the same with respect to those defective methods of treating this very important part of the Italian Grammar, universally adopted by all the grammarians who have written for the use of Great Britain; these three only excepted, viz. 1mo. *The Rudiments of the Italian Grammar*, at Wingrave's, Strand, London); 2do. VERGANI's *New Grammar* (Birmingham); and, 3tio, GALIGNANI's *Lectures*.

All the remaining crowd of Grammar-writers have followed the erroneous plan of VENERONI, whom they have all censured, at the same time, in the strongest terms as he deserved. The *irregular verbs* are handled by them in such

a manner, that one would be inclined to think they wrote their Grammars more for masters than for scholars; since it is morally impossible that any pupil could successfully consult them, to find the inflections of an irregular verb, without either having previously learnt by heart the whole of their Treatise on those verbs, or without patiently bestowing half an hour in perusing attentively each leaf of it, whenever he has occasion to consult it.

In fact, who is to tell a beginner which of the Italian infinitives ending in ERE is long or short? The dictionaries, especially in that part, which begins with the English, being that which the student first wants, have no accents to shew the pronunciation of the Italian infinitives—yet all grammarians divide their irregular verbs first in ERE, *long* and *short*, and then they distribute these, as well as those in IRE, into so many different classes, according to the various terminations of their *Preterites* and *Participles*.* Now since the student finds nothing more than the infinitive in the Dictionary, how can he find the verb he wants, in such grammars, before he knows its conjugation by heart? And if he knows it, what need has he of a grammar?—They will say in their defence, that such has been the method of the very best of our grammarians, CINONIO; but by such a defence, they will confirm my very observation against them: for *Cinonio* wrote for his countrymen, who knew and spoke the language he taught from the cradle, and by his learned observations he only meant to teach them the proper use of verbs, and to avoid some of their corrupt forms, which, promiscuously with the good ones, were and are in use among the Italians. Had *Cinonio* written for foreigners, he would never have thought of such a plan.

Another absurdity generally prevailing in the grammars above alluded to, is, that the pupil, even when acquainted with those many classes of irregular verbs, will not be successful in conjugating numbers of those verbs called *derivatives*, as he will not find them registered in any part of such grammars. The learned philologist, indeed, can

* VENERONI and others suppose they facilitate the finding of the irregular verbs, by diversifying them according to that syllable of their infinitives immediately before *are*, *ere* or *ire*; but besides that such classes are extremely perplexing, and liable to exceptions, they cause a great loss of time to the pupil, who, after having found the similar termination of the verb he wants to conjugate, by consulting the list of these classes, he is again to look for that conjugation in another part of the grammar, and if he has not been successful in the application of the verb to its proper class, the whole conjugation must be wrong.

Editor.

easily discern when a verb is a *derivative*, and trace it to its *primitive*: but are their grammars, then, intended for the *learned philologists* only? Is not the study of the Italian language to be made easy, not only to the youngest minds, but even to that sex, to whom, to be *learned philologists*, would be ascribed as a demerit by self-conceited man!

To trace a derivative verb to its radical is not, however, the most difficult task for beginners, who study the Italian language, in grammars written with such an imperfect method. What will they do with a variety of verbs now ending constantly in RRE? Shall they look for them among those in ARE, in ERE, or in IRE, since they do end in any of these terminations? Such are *Corre, Addurre, Porre, &c. &c.* In vain, however, will they look in those grammars, even for a similar termination, where the list of their classes is given. They must absolutely wander from page to page, till they fall upon that remark, where they are informed that the above are contracted infinitives of the verbs *Cogliere, Adducere, Pónore*, of which the greatest part is now become obsolete.

From all the above perplexities, it is easy to infer that the *Alphabetical arrangement* of the irregular verbs, both *primitive* and *derivative*, is the only method calculated to obviate them all, especially when as copious* as the one here exhibited. Here the student cannot be disappointed. As soon as he has found the Italian infinitive, he is sure to find its conjugation in the following *Alphabetical LIST*, if it be irregular; and by attending to the short DIRECTIONS which precede it, he can never mistake its use.

The pupil, may, nevertheless, in many instances, save himself even the trouble of consulting the following LIST, by attending to the following

16. GENERAL OBSERVATIONS

On the Structure and Mechanism of the

ITALIAN IRREGULAR VERBS.

I. ¶ The *Verbs* of the *First Conjugation* in ARE amount to above 4,000; and among them only the *thirty* arranged

* A fair comparison will easily shew the inquisitive how very deficient the *alphabetical lists* of these verbs were in the anonymous grammar, and in Vergani, above-mentioned—and as to the *innumerable* additions and alterations here made to this edition of Galignani, see the N.B. just before the LIST of the *Irregular Verbs*.—Editor.

alphabetically, just before the following LIST, are irregular.

We ought, however, to look upon as defective all verbs in ARE ending in the first person singular of the indicative present in I'O, with the accent on the I; for such verbs want all the persons, which ought to have, instead of ARE, either IAMO or IATE, as it is impossible to make, for instance, from *desiàre*, *desiiàte*; *espiùre*, *espiuàmo*, and the like. (See the inflections of the first regular conjugation, in the TABLE above, at p. 265.)

II. ¶ The following VERY IMPORTANT OBSERVATION is from *Cinonio*.

A great many verbs of all the three conjugations (only a few of these are inserted in the following list), admit, in some inflections, of one of these diphthongs, viz. UO, or IE, and reject it in others. To know when these diphthongs are to be written or not, the following method must be observed: As to the infinitive of such verbs, it must be written as found in a good Dictionary, either with or without one of those diphthongs, or both ways; but as to other inflections, the diphthong ought only to be retained in all the inflections of the present of the three moods, *Indicative*, *Imprative*, and *Conjunctive*, in which the emphasis falls upon the very diphthong in question; which will generally happen in all the persons, the first and second plural only excepted. Ex. *Giúocare*, *Muóvere*, and *Cuopríre*, are to be found either with or without the diphthong, so their orthography is optional in the infinitive.—*Negáre*, *Sedere*, *Sonúre*, *moríre*, can only be found without the diphthongs IE or UO, and must constantly be written so in the infinitive: but in all these verbs the persons of the tenses above-mentioned will admit of the diphthong, while in all others it ought to be rejected, notwithstanding some instances to the contrary. Thus we ought to say, *Io giúoco*, *tu muóvi*, *egli cuópre*, *egli noiegano*, *io siéda*, *suóni egli*, *muóiano églino*, &c. &c. with a diphthong; and we ought to write without it, *noi giochiámo*, *moviámo*, *copriámo*; *voinegáte*, *sedéte*, *sonúte*, *moríte*, &c. &c.* OBSERVE, if a C or G soft precede these diphthongs, then they become triphthongs, by the I that must necessarily be next to the C or G, as we see above in *giúoco*.

* I had always wondered how the Academicians *Della Crusca* were ignorant of this golden rule, given by the Grammarian, and acknowledged by them as the best (see their note to *Buonmattè's Grammar*, at the verb *morire*): but my astonishment was lately redoubled in finding the very learned Professor MASTROFINI, in his incomparable Dictionary of the Italian verbs, equally ignorant of the same rule.—Editor.

N.B. The application of the same principle of the *accent* will account for many anomalies of the irregular verbs. For instance, if we want to fix a rule to know when the inflections of *Andáre* ought to begin with A or with V, let us observe the seat of the accent, and we shall find that the V begins all those inflections which have the accent on the A immediately following.—Also, if we want to ascertain when the inflections of *Uscíre* ought to begin with E, or with U, let us attend to the *accent*, which will be a safe guide to its anomalous forms beginning with E.—The studious will find this principle useful, to fix the irregularity of almost all the verbs contained in the following LIST.

¶ *Exceptions.*—1^{mo}, In order that the above rule be true, a single consonant must follow the diphthong, or else it is lost. Hence, in the verbs *veníre*, *solére*, we say, *io sóglio*, or *vengo*; *églino sógliono*, or *vengono*, &c. while we say *egli suóle*, or *viéne*; *tu suóli*, or *viéni*; &c. because the L or N in these last inflections is alone, but in the first ones is preceded by either G or N. 2^{do}, Verbs that are only to be found in the infinitive, with the infinitive IE, and not without it, do not belong to this rule: thus *Piegare*, *Chiédere*, &c. never lose their diphthong in the conjugation, because they are never written in the infinitive without it; since *Pegare* and *Chedere* do not exist.—3^{tio}, It is also requisite, to make the rule good, that the diphthong in question do not make a part of the regular termination of the tense. Thus *émpiere*, to fill, *appaierémo*, we shall pair, &c. cannot belong to the above rule, for the diphthong IE makes a part of the final ERE in the first, and of the final EREMO in the other.

III. ¶ There is a great variation in the preterites of the verbs belonging to the second conjugation; but it is well to observe that all those which end in the first person singular in EI, or ETTI, preserve a double inflection only in the third person of both numbers. (See *Observation II*, p. 263.)

IV. When the infinitive in *ERE* is long, and there is a C before it, as *Tacére*, *Giacére*, *Piacére*, we add a Q in the first and third person singular, and in the third person plural, and give it a particular termination thus: *Tácqui*, *Giácqui*, *Piácqui*, *Tácque*, *Giácque*, *Piácque*, *Tacquero*, *Giacquero*, *Piaquero*.

V. In the verbs that have the consonant L before *ERE*, as *Valére*, *Dolére*, and their compounds, the same persons of the preterite are formed by taking away *ERE*, and by adding SI, SE, in the singular, and SERO in the plural; as *Valsi*, *Valse*, *Válsero*; *Dolsi*, *Dolse*, *Dólsero*.

VI. The same persons of the preterite in *Avére, Cadére, Tenére, Sapére, Volére*, are formed by doubling their consonant, and by adding I or E in the singular, and ERO in the plural; as *Ebbi, Ebbe, Ebbero; Caddi, Cadde, Caddero; Tenni, Tenne, Ténnero; Seppi, Seppe, Séppero; Volli, Volle, Vóllo*.—OBSERVE, *Avére* and *Sapére* change, in the same inflections, their vowel A into E; as *Ebbi, Seppi*; and the *v* of *avére* is changed into two B's.

VII. The verbs that in the first person singular of the present of the indicative mood end in GGO, as *leggo* from *leggere*, end in SSI, SSE, and SSERO, in the same persons of the preterite; as *leggo, lessi, lesse, and lessero; cléggo, eléssi, &c. traggo, trassi, &c. traféggo, trafíssi, &c.*

VIII. The verbs ending in *DERE* short, and preceded by a vowel, as *Chiédere, Recidere, &c.* terminate the first person of their preterite in *SI*, as *Chiési, Recísi*, and so on for the other persons formed by it. (See *Observation II*, at p. 263.)

IX. The verbs which in the first person of the present have before the last vowel two different consonants, the first of which is one of the three liquids L, N, R, form the first person of their preterite by preserving the liquid alone, and adding *SI*: as *Scelgo, Scelsi, Dolgo, Dolsi, Frango, Fransi, Piángo, Piánsi, Ardo, Arsi, Accórgo, Accórsi*, and so on for the other persons formed by it. (See *Observation II*, p. 263.)

X. As for the terminations of the irregular participles it must be observed, that when the preterite of a verb ends in SSI, as *lessi, eléssi, trassi, &c.* the participle past is in TTO, as *letto, elétto, tratto*.—When the preterite ends in SI, preceded by a vowel, as *accéssi, difési, &c.* then this participle ends in SO, as *accéso, diféso, &c.*—EXCEPT *chiési, rispósi, misi*, which make in the participle past *chiéstó, rispóstó, messo*.

XI. Those verbs which have their preterite in LSI, as *scelsi, sciólsi, &c.* have their participle in LTO, as *scelto, sciólto*.—EXCEPT *calse*, and *talse*, the participle of which is *calúto, talúto*.

XII. The verbs whose preterite terminates in NSI, as *piánsi, giúnsi, finsi*, have their participle in NTO, as *piánto, giúnto, finto, &c.*

XIII. When the preterite ends in RSI, as *arsi, sparsi, accórsi, scórsi*, the participle ends sometimes in Rso, as *arso, sparso*; and sometimes in RTO, as *accórtó, scórtó*.

XIV. The verbs of the third conjugation have their participle, in ITO; but *comparire, apríre, moríre, offríre, prof-*

ferire, make their participles thus, *compárso*, *apérto*, *morto*, *offérto*, *profférto*.

XV. ¶ As to the participle present, it is in no one instance irregular, and is constantly formed from the gerund by taking DO away, and putting TE for any of the three conjugations both for regular and irregular verbs. Concerning this participle see *Note* *, p. 137.

¶ 17. DIRECTIONS

Calculated to render the use of the following Alphabetical List of IRREGULAR VERBS easy to the meanest Capacity.

I. When a verb ends in ERE, or in IRE, the safest way is to look for it first in this LIST, and if not found, then conclude that it is regular, and conjugate it according to its model in the preceding TABLE of the regular verbs at p. 265.

II. According to the same TABLE you will conjugate also all the tenses of the irregular verbs not registered in the following LIST; and for the conjugation of the same, attend particularly to DIRECTION II, given above at p. 263.

III. The numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, &c. which precede the inflections of the irregular verbs, indicate the tense, and correspond to those prefixed thus, (1), (2), (3), &c. to the names of each tense, in the above TABLE of the *Regular Conjugations*, p. 265.

IV. The *hyphen* (-) which divides the *infinitives*, shews that what precedes it, is to be added to each inflection of the irregular tenses, and what follows it rejected.—If an infinitive has no hyphen, the following inflections are expressed *whole*, and nothing is to be added to them.

V. A few inflections, which, notwithstanding the *hyphen* of the infinitive do not take any letters from it, are printed with initials in *Capitals*, to shew that such inflections are printed *whole*.

VI. The *colon* (:) shews that the inflections after it belong to the *plural* number, and each person will be easily distinguished by attending to *Observation I.* given above at p. 263, as well as to the *Universal Terminations* given in a *Table* just before it.—The pronouns *io*, *tu*, *égli*, &c. shew the person and number whenever they might be equivocal.

VII. When after an inflection given we find (&c.) we must suppose that to be the first person of the tense indicated by the number, and if before the &c. there are two or three inflections, they are to be considered as proceeding all in a

regular order, from the first person singular to the second, from the second to the third, and so on.—What the &c. indicates is, that the remaining inflections may be easily formed by exchanging the *universal termination* of those given for any other of the same tense, according to the person and number we want. For instance, in the verb *Addurre*, at n. 7 (which represents the first imperfect of the conjunctive mood), we read thus, 7. *rréi*, &c. If we consult the TABLE of the *universal terminations* at p. 263, we shall find that those belonging to the tense marked No. 7, are *réi*, *resti*, *rébbe*, &c.; let us therefore take away the universal termination *réi* from the given inflection (if we do not want the first person, which in this instance is evidently that expressed before the &c.), and substituting to it *resti*, we shall have the second person of that tense right: and if instead of *resti* we put *rébbe*, we shall have the third person, &c.—Likewise, finding at the verb *Assidere*, thus; 6, *da, da, da*: &c. we conclude that the inflections before &c. are the first three persons singular of the tense, n. 6. viz. the present of the conjunctive mood, and that the others proceed regular, according to the table of *universal terminations*; so by substituting to *a* (the universal termination of the third person singular of that tense), the universal termination *iámo*, we shall have the first plural of the same tense; if we put *iáte*, the second plural will be obtained, and so on.

VIII. The abbreviation (v.) after a verb means *vide* or *see*; that is, it refers the student for the conjugation of the verb before it to that placed after; whence we are directed to suppose that they are both irregular in the same tenses, and that the *hyphen* in the verb we look for is to be supposed before as many final letters of the infinitive as in the verb referred to; which being rejected and the same termination added to the remainder, we shall obtain the right inflection as wanted.—For instance, looking for *Acchiudere*, we are referred to *Assidere*, where we find only the tenses No. 3 and 11, hence we conclude that no more than these two are irregular in either of them.—Finding the hyphen in *Assidere*, before the letters *DERE*, we reject as many from *Acchiudere*, and then applying to it according to the person we want, either *sí*, *désti*, *se*, &c. we may be sure to have the inflections of the tense No. 3 right. As to the other tenses not marked in this list, we must conjugate them in these, or any other irregular verb, according to the TABLE of the *three* regular conjugations given above at p. 265. (see above, nn. I. and II.)

TABLE I.

Table of Words of the Masculine Gender in a.

<i>Baccalà</i>	stock or cod fish	<i>Flemma</i>	phlegm, patience
<i>Cataplasma</i>	{ catasplasm or poultice	<i>Idioma</i>	idiom
<i>Clima</i>	climate	<i>Planeta</i>	planet
<i>Diadema</i>	diadem	<i>Prisma</i>	prism
<i>Dramma</i>	drama	<i>Problema</i>	problem
<i>Diaframma</i>	{ diaphragm or midriff	<i>Poema</i>	poem
<i>Enimma</i>	enigma or riddle	<i>Sistema</i>	system
<i>Epigramma</i>	epigram	<i>Sofà</i>	sofa
<i>Fantasma</i>	{ phantom or phantasm	<i>Sperma</i>	sperm
		<i>Taffetà</i>	taffety or taffetta
		<i>Teorema</i>	theorem
		<i>Tema</i>	theme

☞ To these must be added all other nouns in *a* of pure Greek origin, and others, either evidently or most probably implying an attribute peculiar to the male sex ; such as *Patriarca*, *Eresiarca*, *Profeta*, *Poeta*, *Monarca*, *Duca*, *Leggista*, *Artista*, *Geometra*, *Moralista*, &c. particularly as many of them, when applied to the female sex, assume the termination in *essa*, as *Profeta*, m. *Profetessa*, f. *Poeta*, m. *Poc-tessa*, f.

TABLE II.

Table of Words of the Masculine Gender in e.

<i>Abàte</i> ,	abbot	<i>Angue</i> ,	snake, adder
<i>Abète</i> ,	fir tree	<i>Anice</i> ,	anise
<i>Abdòmine</i> ,	abdomen	<i>A'pice</i> ,	apex, or summit
<i>Accattapane</i> ,	a beggar	<i>Aprile</i> ,	April
<i>Adipe</i> ,	fat	<i>Arbore</i> , (some- times of the fem. gender.)	{ a tree
<i>A'ere</i> ,	air	<i>Argine</i> ,	{ a bank of a river
<i>Affàre</i> ,	affair	<i>Ariete</i> ,	{ aries, battering ram
<i>Alce</i> ,	elk	<i>Arnése</i> ,	harness
<i>Alciónè</i> ,	halcyon	<i>Artéfica</i> ,	artificer
<i>Algóre</i> ,	chillness	<i>Baccalàre</i> ,	a pretended wit
<i>Alidóre</i> ,	dryness	<i>Baccanàle</i> ,	bacchanal
<i>Allume</i> ,	alum	<i>Bacìle</i> ,	bason
<i>Aloè</i> ,	aloes	<i>Badìle</i> ,	a sort of spade
<i>Alòne</i> ,	{ balo, a circle round a planet	<i>Barìle</i> ,	barrel
<i>Alóre</i> ,	odour, or smell	<i>a-Bastiòne</i> ,	bastion
<i>Amore</i> ,	love	<i>Baule</i> ,	trunk
<i>Ancìle</i> ,	{ a sacred shield a- mong the Romans		

<i>Bicchiera,</i>	drinking glass	<i>Erróre,</i>	an error
<i>Blasóne,</i>	blazon	<i>E'pate,</i>	
<i>Bore,</i>	an ox	<i>Eréde, m. & f.</i>	heir or heiress
<i>Barrace,</i>	borax		
<i>Breve,</i>	{ a brief or short	<i>Fante, m. & f.</i>	{ a foot soldier, man or woman, servant, a knave,
	{ writing		{ the knave at cards
<i>Cadávere,</i>	corpse	<i>Fele, fiéle,</i>	the gall
<i>Caffé,</i>	coffee	<i>Fine,</i>	the end
<i>Calce,</i>	the handle of a	<i>Fióre,</i>	a flower
or	spear, or the butt	<i>Fúme,</i>	a river
<i>Calcio,</i>	end of a gun	<i>Fonte, m. & f.</i>	a fountain
<i>Cálice,</i>	chalice	<i>Génere,</i>	a kind or genus
<i>Calle,</i>	passage	<i>Germè,</i>	germ or seed
<i>Canape,</i>	hemp rope	<i>Glave,</i>	the sword-fish
<i>Cane,</i>	a dog	<i>Glutine,</i>	glue
<i>Cdnone,</i>	{ canon or church	<i>Guardamac-</i>	{ the guard of a
	{ law	<i>chie,</i>	{ gun
<i>Capezzále,</i>	bolster		{ ichor, a sharp
<i>Cappóne,</i>	capon	<i>I'core,</i>	{ humor issuing from sores
<i>Carábe,</i>	sort of amber		
<i>Caráttere,</i>	character	<i>I'strice,</i>	urchin
<i>Carbóne,</i>	coals	<i>Ignè,</i>	fire
<i>Cardamomum,</i>	medicinal seed	<i>Istante</i>	instant
<i>Cárdine,</i>	a hinge	<i>Interesse,</i>	interest
<i>Carme,</i>	a verse or poem	<i>Lachè,</i>	{ a footman or
<i>Carnefice,</i>	executioner		{ lackey
<i>Cece,</i>	split pea	<i>Latte,</i>	milk
<i>Cércine,</i>	a porter's knot	<i>Léndine,</i>	a nit
<i>Cignale, cin-</i>	{ a wild boar	<i>Lume,</i>	light
<i>ghiale,</i>		<i>Mántice,</i>	bellows
<i>Códice,</i>	{ a codex or book	<i>Mare,</i>	sea
	{ of law	<i>Márgine, m. & f.</i>	edge or border
<i>Compáre,</i>	godfather	<i>Mele, miele,</i>	honey
<i>Concláve,</i>	conclave	<i>Mese,</i>	mouth
<i>Confíne,</i>	limit, border	<i>Monte,</i>	mountain or hill
<i>Console,</i>	consul	<i>Nepote,</i>	nephew or niece
<i>Consórtè, m.</i>	{ consort, husband	<i>Noce,</i>	a walnut tree
& f.	{ or wife	<i>Nome,</i>	name
<i>Corsúle,</i>	a pirate	<i>Novémbrè,</i>	November
<i>Cortéle,</i>	court yard	<i>Onóre,</i>	honor
<i>Cuore,</i>	heart	<i>Orbe,</i>	orb
<i>Decembre,</i>	December	<i>Ordine, m. & f.</i>	order
<i>Dente,</i>	tooth	<i>Orífice,</i>	{ worker in gold
<i>'Die,</i>	a day		{ or silver
<i>Dolóre,</i>	pain or grief	<i>Oste,</i>	a landlord
<i>Dománe & Di-</i>	{ to-morrow	<i>Oste, m. & f.</i>	the army
<i>máne, m. & f.</i>		<i>Ospe et O'spíte,</i>	a guest
<i>Duce,</i>	leader or captain	<i>Ottobre,</i>	October
<i>Elefánte,</i>	elephant	<i>Otre,</i>	a leather bottle
<i>Embrice,</i>	a tile		
<i>Ente,</i>	a being		

<i>Padre,</i>	father	<i>Sole,</i>	sun
<i>Padule,</i> m.	} a bog or marsh	<i>Sorce,</i>	a mouse
<i>Palúde,</i> m. & f.		<i>Spiede,</i>	a spit
<i>Palvéte, pavese,</i>	a kind of shield	<i>Sprone, Sperone,</i>	a spur
<i>Pane,</i>	bread	<i>Staffile,</i>	{ a strap or leather scourge
<i>Pepe,</i>	pepper	<i>Stame,</i>	yarn
<i>Pétine,</i>	a comb	<i>Stivale,</i>	a boot
<i>Piéde, pié,</i>	a fool	<i>Strame,</i>	provender
<i>Podére,</i>	power, a farm	<i>Sudóre,</i>	{ sweat, perspiration
<i>Pódice,</i>	podex or buttock	<i>Tagliaborse,</i>	a pickpocket
<i>Ponte,</i>	a bridge	<i>Tanè,</i>	chestnut colour
<i>Prete,</i>	a priest	<i>Torrente,</i>	a torrent
<i>Pube,</i>	pubes	<i>Tralce,</i>	a shoot of a tree
<i>Rame,</i>	copper	<i>Trámite,</i>	a pass or way
<i>Re, rege,</i>	king	<i>Trípode,</i>	} a trivet, tripod
<i>Refé,</i>	thread	<i>Tripiéde,</i>	
<i>Rene,</i> when plural, m. & f. }	kidney	<i>Vate,</i>	a poet, a bard
<i>Rovere,</i>	oak	<i>Ventre,</i>	belly
<i>Sale,</i>	salt	<i>Vértice,</i>	{ vortex or top of any thing
<i>Sangue,</i>	blood	<i>Viále,</i>	an alley
<i>Sapóne,</i>	soap	<i>Vime,</i>	a shoot or twig
<i>Scerléffe,</i>	mockeries	<i>Vindice,</i>	{ a revengeful goddess
<i>Scangé,</i>	silk shot	<i>Vómere,</i>	a ploughshare
<i>Schidóne,</i>	a spit	<i>Umóre,</i>	humour
<i>Sciame,</i>	swarm		
<i>Sedíle,</i>	a seat		
<i>Seme,</i>	lead		
<i>Settembre,</i>	September		


 This Table contains very few nouns in ORE; which are very numerous in Italian, and all masculine, without exception.

TABLE III.

Table of Words of the Feminine Gender in e.

<i>Alíce,</i>	a sort of corn	<i>Baccante,</i>	} a votary of Bacchus
<i>Alpe,</i>	the Alps	f. & m.	
<i>Ape,</i>	a bee	<i>Barbárie,</i>	barbarity
<i>Arpe, arpa,</i>	an harp	<i>Bile,</i>	choler, anger
<i>Arte,</i>	an art	<i>Brace, brage,</i>	a live coal
<i>Asce, ascia,</i>	hatchet	<i>Cagióne,</i>	cause
<i>Asse,</i>	board or plank	<i>Calce,</i>	lime
<i>Aste, asta,</i>	spear, lance	<i>Calígine,</i>	soot
<i>A'uge,</i>	{ the apogee of a planet	<i>Calvízie,</i>	baldness
<i>Azione,</i>		<i>Canúzie,</i>	hoariness
		<i>Canzóne,</i>	song

<i>Carice,</i>	a sort of weed				
<i>Carne,</i>	meat	<i>Golpe,</i>		{	a fox, the blast, (speaking of corn)
<i>Cárcere,</i>	a prison				
<i>Cénere,</i>	ashes	<i>Gregge, f. & m.</i>			a flock
<i>Chíave,</i>	a key	<i>Immagine,</i>			an image
<i>Clámide,</i>	{ the upper vest of the ancient Ro- man soldiers	<i>I'ndole,</i>		{	temper or dis- position
<i>Classe,</i>	a class	<i>I'ride,</i>			rainbow
<i>Coltre,</i>	counterpane	<i>Labe,</i>			spot or stain
<i>Comáre,</i>	a godmother	<i>Lanúgine,</i>			down or soft hair
<i>Congérie,</i>	a heap or mass	<i>Legge,</i>			law
<i>Consorte, f. & m.</i>	husband or wife	<i>Lente,</i>			lentils
<i>Coórtte,</i>	a cohort	<i>Lepre, f. & m.</i>			a hare
	{ a cornice, frame, a dun or raven	<i>Lite,</i>			lawsuit
<i>Corníce,</i>		<i>Lode,</i>			praise
		<i>Luce,</i>			light
<i>Corte,</i>	a court	<i>Mace,</i>		{	mace or husk of nutmeg
<i>Cote,</i>	a whet-stone	<i>Madre,</i>			mother
<i>Crise,</i>	a crisis	<i>Mastice, or</i>			
<i>Croce,</i>	a cross	<i>Mastrice,</i>		}	mastick
<i>Cuspide,</i>	a sharp end	<i>Mente,</i>			mind
<i>Cute,</i>	skin, bark	<i>Mercè, mercéde,</i>			mercy
<i>Décade,</i>	a decade	<i>Moglie,</i>			wife
<i>Diabète,</i>	{ diabetes, a disease	<i>Mole,</i>			a heap
<i>Dizióne,</i>	diction	<i>Morte,</i>			death
<i>Dote,</i>	{ dower, marriage portion	<i>Nave,</i>			a ship
<i>Effigie,</i>	effigy	<i>Noce,</i>			a walnut
<i>Elce, Elice,</i>	{ holm tree, or scarlet oak	<i>Notte,</i>			night
<i>Face,</i>	a torch	<i>Ode,</i>			an ode
<i>Fame,</i>	hunger	<i>Origine,</i>			an origin
<i>Fante, f. & m.</i>	{ man or woman servant	<i>Pace,</i>			peace
<i>Febbre,</i>	fever	<i>Paríte,</i>			a wall
<i>Fede, fê,</i>	faith	<i>Parte,</i>			part
<i>Fine,</i>	end	<i>Pece,</i>			pitch
<i>Foce,</i>	{ the throat or gullet	<i>Pelle,</i>			skin
<i>Fornace,</i>	furnace	<i>Perníce,</i>			a partridge
<i>Frase,</i>	a phrase	<i>Plebe,</i>			the populace
<i>Fraude, frode,</i>	a fraud	<i>Pólvcre,</i>			dust
<i>Froge,</i>	{ the skin of the nostrils (speak- ing of a horse)	<i>Pómice,</i>			pumice-stone
<i>Fronte,</i>	forehead	<i>Prece,</i>			prayer
<i>Fune, f. & m.</i>	a rope or cord	<i>Prigione,</i>			prison
<i>Gente,</i>	people	<i>Prole,</i>			issue
		<i>Pulce,</i>			a flea
		<i>Querce,</i>			an oak
		<i>Radíce,</i>			a root
		<i>Ragione,</i>			reason
		<i>Réquie,</i>			rest, ease
		<i>Rete,</i>			a net
		<i>Rupe,</i>			a rock

<i>Sánie,</i>	corrupted blood	<i>Stirpe,</i>	race, family
<i>Scure,</i>	a saw	<i>Storace,</i>	storax
<i>Sede,</i>	a seat	<i>Strage,</i>	{ havock, destruc-
<i>Ségale,</i>	rye		tion
<i>Selce, sélice,</i>	a flint stone	<i>Strofe,</i>	stanza in poetry
<i>Semente, se-</i>	{ seed	<i>Tabé,</i>	consumption
<i>menta,</i>		<i>Talpe,</i>	a mole
<i>Serie,</i>	a series	<i>Temperie,</i>	{ the temperature
<i>Serpe, f. & m.</i>	a serpent		of the air
<i>Sete,</i>	silk	<i>Torre,</i>	a tower
<i>Siepe,</i>	a hedge	<i>Tosse,</i>	cough
<i>Sirte,</i>	quick-sands	<i>Trave,</i>	a beam or rafter
<i>Sorgente,</i>	a source	<i>Valle,</i>	a valley
<i>Sorore,</i>	a sister	<i>Vepre,</i>	a briar
<i>Specie,</i>	a species	<i>Vergine,</i>	a virgin
<i>Speme, spene</i>	hope	<i>Vertígine,</i>	giddiness
<i>Spezie,</i>	a species	<i>Veste,</i>	a robe or gown
<i>State, estate,</i>	an estate	<i>Vestále,</i>	a vestal
<i>Sterpe, f. ster-</i> <i>po, m.</i>	{ root, shoot, or	<i>Visione,</i>	a vision
	{ stalk from the	<i>Voce,</i>	voice
	{ stump of a tree	<i>Volpe,</i>	a fox

To these may be added all those words here omitted, which, besides the few inserted, and either in *SIONE*, or in *ZIONE*, for they are all of the feminine gender without exception.

TABLE IV.

Table of Words in i of both Genders.

1. OF THE MASCULINE GENDER.

<i>Abbiçì,</i>	the alphabet	<i>Ecclíssi,</i>	eclipse
<i>Apocalíssi,</i>	{ St. John's book	<i>Pari, ex. un</i>	{ a man of my
	{ of Revelation	<i>mio pari,</i>	
<i>Baì,</i>	a bailiwick		rank
<i>Barbagianni,</i>	an owl		{ a sort of dis-
<i>Bríndisi,</i>	{ a toast, or drink-	<i>Scalamdti,</i>	temper among
	{ ing one's health		horses
<i>Cremisì,</i>	crimson	<i>Seseli,</i>	an herb
<i>Colibrì,</i>		<i>Sori,</i>	a sort of stone
<i>Condísi,</i>	white hemlock	<i>Tlaspì,</i>	an herb
<i>Dimanì,</i>	to-morrow	Also many compound words,	
<i>Dì</i>	the day		
<i>Mezzodì,</i>	noon		{ a man of an un-
<i>Lunedì,</i>	Mouday		
<i>Martedì,</i>	Tuesday		
<i>Mercordì, &</i>	{ Wednesday	<i>Cacapensieri,</i>	
<i>Mercoledì,</i>			
<i>Giovedì</i>	Thursday		there are none ;
<i>Venerdì,</i>	Friday	<i>Cucastechi,</i>	a waverer
			a stingy man

<i>Cacciadiavoli</i> ,	an exorcist	<i>Guastamestieri</i> ,	{ a botcher, a
<i>Cacciaffanni</i> ,	{ a cheerful merry		bungler
	fellow	<i>Infilacappi</i> ,	a bodkin
<i>Cadaventi</i> ,	a dentist	<i>Lavaceci</i> ,	a silly fellow
<i>Cavastracci</i> ,	{ the worm of a	<i>Tagliacantoni</i> ,	a murderer,
	ramrod, a cork-		&c. &c.
	screw		

2. OF THE FEMININE GENDER.

<i>Análisi</i> ,	analysis	<i>Iri</i> ,	iris or rainbow
<i>Antítesi</i> ,	antithesis	<i>Génesi</i> ,	Genesis
<i>Apoteósi</i> ,	apotheosis	<i>Metamórfosi</i> ,	metamorphosis
<i>Crisi</i> ,	crisis	<i>Tesi</i> ,	thesis
<i>Enfasi</i> ,	emphasis		

with some more of Greek extraction ending in i.

TABLE V.

(a)

Table of Words which by a different denomination have another or the same meaning.

1. IN A.		IN O	
<i>Alba</i> ,	the dawn	<i>Albo</i> ,	white
<i>Aja</i> ,	a barn floor,	<i>Ajo</i> ,	a tutor
<i>Arínga</i> ,	{ discourse or ha-	<i>Aringo</i> ,	lists in tourna-
	range, a		ments
	herring		
<i>Assa</i> ,	a plank	<i>Asso</i> ,	ace in cards
<i>Assénzia</i> , or } <i>Assenza</i> ,	absence, dis-	<i>Assénzio</i> ,	wormwood
	tance		
<i>Bacchetta</i> ,	{ a little stick or		
	switch		
<i>Baja</i> ,	a joke	<i>Bajo</i> ,	bay colour
<i>Baléna</i> ,	a whale	<i>Baléno</i> ,	lightening
<i>Balla</i> ,	{ a ball, a round	<i>Ballo</i> ,	a ball, a dunce
	body		
<i>Banda</i> ,	a side	<i>Bando</i> ,	{ a ban, proclama-
			tion
<i>Bandita</i> ,	{ a ban, a place	<i>Bandíto</i> ,	an outlaw
	where it is for-		
	bidden to hunt,		
	shoot, or fish		
<i>Bara</i> ,	a bier, a litter	<i>Baro</i> ,	a knave, a cheat
<i>Barca</i> ,	a boat	<i>Barco</i> , <i>parco</i> ,	a park
<i>Basta</i> ,	{ basting or long	<i>Basto</i> ,	a pack-saddle
	stitches		

<i>Bolla,</i>	{ a bubble, a seal or stamp	<i>Bollo,</i>	the same as <i>bolla</i>
<i>Botta,</i>	a blow or stroke	<i>Botto,</i>	the same as <i>botta</i>
<i>Branca,</i>	fang or claw	<i>Branco,</i>	a herd or drove
		<i>Brando,</i>	a sword, poetical
<i>Bricca,</i>	a wild place		
<i>Bisógna,</i>	business	<i>Bisógno,</i>	want
<i>Brocca,</i>	a pitcher	<i>Brocco,</i>	a peg, a stump
<i>Buffa,</i>	a trifle, a toy	<i>Buffo,</i>	{ a whiff, a puff of air
<i>Calla,</i>	{ an entrance or passage	<i>Callo,</i>	{ a corn, hardened skin
<i>Capella,</i>	a young goat	<i>Capello,</i>	hair of the head
<i>Casáccia,</i>	{ an old ruinous house	<i>Casáccio,</i>	{ a strange acci- dent
<i>Cassa,</i>	a chest	<i>Casso,</i>	{ the sternum, or hollow part of the breast
<i>Cocca,</i>	{ the notch of a crossbow or arrow	<i>Cocco,</i>	cochineal
<i>Colla,</i>	glue	<i>Collo,</i>	the neck
<i>Colpa,</i>	blame, guilt	<i>Colpo,</i>	a blow or stroke
<i>Corba,</i>	a basket	<i>Corbo, corvo,</i>	a raven, a crow
<i>Costa,</i>	a rib	<i>Costo,</i>	cost, charge
<i>Cotta,</i>	{ a surplice, an upper garment	<i>Cotto,</i>	{ as much as is boil- ed, baked, or roasted at once
<i>Doglia,</i>	pain, grief	<i>Doglio,</i>	{ an earthen pot to keep any liquor in
<i>Famiglia,</i>	family	<i>Famiglio,</i>	{ a servant, a bailiff, an officer
<i>Fata,</i>	a fairy	<i>Fato,</i>	fate, destiny
<i>Fava,</i>	a bean	<i>Favo,</i>	honeycomb
<i>Fiata,</i>	{ as <i>una fiata</i> , <i>due</i> <i>fiata</i> , once, twice	<i>Fiato,</i>	the breath
<i>Fila,</i>	a row	<i>Filo,</i>	thread
<i>Foglia,</i>	the leaf of a tree	<i>Foglio,</i>	{ a sheet of paper, page or leaf of a book
<i>Fonda,</i>	a purse, or sling	<i>Fondo,</i>	depth, bottom
<i>Frega,</i>	{ friction, a long- ing desire	<i>Frego,</i>	a dash, a stroke
<i>Galla,</i>	gall-nut	<i>Gallo,</i>	a cock
<i>Gamba,</i>	the leg	<i>Gambo,</i>	the stem of a plant
<i>Genia,</i>	breed	<i>Genio,</i>	genius
<i>Gesta,</i>	race	<i>Gesto,</i>	gesture
<i>Gola,</i>	the throat		
<i>Gorga,</i>	the gullet	<i>Gorgo,</i>	a whirlpool
<i>Grida,</i>	proclamation	<i>Grido,</i>	cry, clamour

<i>Groppa,</i>	the crupper	<i>Grappo,</i>	} a knot or bunch
		<i>Gruppo,</i>	
<i>Láccia,</i>	shad fish	<i>Láccio,</i>	a snare
<i>Libra,</i>	a pound	<i>Libro,</i>	a book
<i>Lima,</i>	a file	<i>Limo,</i>	mire, mud
<i>Lotta,</i>	wrestling	<i>Lotto,</i>	lottery
<i>Lustra,</i>	a den, cave	<i>Lustro,</i>	} the space of five years
		<i>lustre,</i>	
		<i>lustrum,</i>	
<i>Lutta,</i>	wrestling	<i>Lutto,</i>	mourning
<i>Macca,</i>	plenty	<i>Macco,</i>	a dish of beans
			boiled to a mash
<i>Maglia,</i>	mail for armour	<i>Maglio,</i>	a mallet
<i>Manica,</i>	a sleeve	<i>Manico,</i>	a handle
<i>Mazza,</i>	{ a sledge, or great hammer, a mace, club	<i>Mazzo,</i>	} a bunch, little bundle
<i>mazzuola,</i>		<i>mazzuolo,</i>	
<i>Milza,</i>	the melt or spleen	<i>Milzo,</i>	flabby
<i>Mora,</i>	the mulberry fruit	<i>Moro,</i>	a moor, the mul- berry tree
<i>Motta,</i>	a clod	<i>Motto,</i>	a motto, an em- blem or device
<i>Musa,</i>	muse, song	<i>Muso,</i>	face, mouth
<i>Nappa,</i>	a tassel	<i>Nappo,</i>	a bowl
<i>Ora,</i>	hour	<i>Oro,</i>	gold
<i>Orza,</i>	the larboard sheet	<i>Orzo,</i>	barley
<i>Otta, ora,</i>	time	<i>Otto,</i>	sight
<i>Paletta,</i>	a shovel	<i>Paletto,</i>	a little pall
<i>Palma,</i>	palm tree, palm of the hand	<i>Palmo,</i>	a span
<i>Pasta,</i>	paste	<i>Pasto,</i>	a meal
<i>Piana,</i>	a plank, a board	<i>Piano,</i>	slow, a plain
<i>Pianta,</i>	a plant	<i>Pianto,</i>	weeping
<i>Piva,</i>	bag-pipe	<i>Pivo,</i>	a peg
<i>Porta,</i>	a door	<i>Porto,</i>	a port
<i>Posta,</i>	posture, the post- office	<i>Posto,</i>	a place, station
<i>Pozza,</i>	a slough	<i>Pozzo,</i>	a well
<i>Punta,</i>	point, sharp end	<i>Punto,</i>	point, a period
<i>Purga,</i>	a purge	<i>Purgo,</i>	a fuller's work- house, a mill
<i>Quadra,</i>	the quadrant	<i>Quadro,</i>	a picture
<i>Raspa,</i>	a rasp	<i>Raspo,</i>	bunch of grapes
<i>Razza,</i>	race of people	<i>Razzo,</i>	ray of light
<i>Rezza,</i>	fishing net	<i>Rezzo,</i>	shade of trees
<i>Regola,</i>	a rule	<i>Regolo,</i>	a petty
<i>Riva,</i>	a bank	<i>Rivo,</i>	a rivulet
<i>Rocca,</i>	a distaff	<i>Rocco,</i>	a bishop's staff
<i>Romba,</i>	a sling	<i>Rambo,</i>	a luzzing
<i>Saja,</i>	serge	<i>Sajo,</i>	a man's frock

<i>Salma,</i>	burden	<i>Salmo,</i>	a psalm
<i>Sambuca,</i>	sackbut, a musical instrument	<i>Sambuco,</i>	an elder tree
<i>Solfa, zolfa,</i>	a musical note	<i>Solfo, zolfo,</i>	sulphur or brimstone
<i>Somma,</i>	a sum	<i>Sommo,</i>	top, height
<i>Spira,</i>	a spire	<i>Spiro,</i>	breath
<i>Sporta,</i>	a basket or hamper	<i>Sporto,</i>	projecture
<i>Squilla,</i>	a little bell	<i>Squillo,</i>	a sound or harmony
<i>Stalla,</i>	stable	<i>Stallo,</i>	habitation, mansion
<i>Stampa,</i>	impression, press, print	<i>Stampo,</i>	
<i>Tempia,</i>	the temple, lateral part of the head	<i>Suolo,</i>	the soil
		<i>Tempio,</i>	a temple, place of worship
<i>Testa,</i>	the head	<i>Testo,</i>	text
<i>Torto,</i>	a pie or pudding	<i>Torto,</i>	a wrong, an injury
<i>Tracolla,</i>	a shoulder belt	<i>Tracollo,</i>	a nod
<i>Ventaglia,</i>	vizor of the helmet	<i>Ventaglio,</i>	a fan

(b)

*Words of different Terminations and Meanings in e and a,
or e and o.*

2. IN E.		IN A or O.	
<i>Apostrofe,</i> or <i>Apostrofa,</i>	{ Apostrophe, in rhetoric, a diversion of speech to another person than the speech appointed did intend or require	<i>Apostrofo,</i>	{ Apostrophe, in grammar, the contraction of a word by the use of a comma, as <i>l' grand</i> , &c.
<i>Asse,</i>	plank, board	<i>Asso,</i>	the ace at cards
<i>Botte,</i>	a cask	<i>Botta,</i>	a blow or thrust
<i>Calce,</i>	butt end of a lance or musket	<i>Calca,</i>	a crowd or throng
<i>Calle,</i>	a path, road, street, passage	<i>Calla, callo,</i>	entrance or passage through the hedges, to get into the fields
<i>Colle,</i>	a hill	<i>Colla,</i>	glue, a rope to rack malefactors with
<i>Conte,</i>	a count, an earl	<i>Colle,</i>	the neck
<i>Folle,</i>	mad, foolish	<i>Conto,</i>	an account
		<i>Folla,</i>	a crowd, a throng
		<i>Mela,</i>	the apple fruit
<i>Mele,</i>	honey	<i>Melo,</i>	the apple tree
<i>Parte,</i>	a part	<i>Parto,</i>	a birth, production
<i>Peste,</i>	pestilence, plague	<i>Pesta,</i>	the track

<i>Pesce,</i>	fish	<i>Pesca,</i>	the fishery, act of fishing
<i>Rame,</i>	copper	<i>Ramo, rama,</i>	a branch of a tree
<i>Salute,</i>	health, safety	<i>Saluto,</i>	a salute
<i>Sarte,</i>	the shrowds of a ship	<i>Sarto,</i>	a tailor
<i>Scure,</i>	an hatchet	<i>Scuro,</i>	or <i>oscuro,</i> dark, darkness
<i>Sete,</i>	thirsts	<i>Seta,</i>	silk
<i>Sette,</i>	seven	<i>Setta,</i>	sect
<i>Sorte,</i>	eel, fate, fortune	<i>Sorta,</i>	kind, sort
<i>State,</i>	estate, summer	<i>Stato,</i>	state, condition
		<i>Vetta,</i>	top, summit

(c)

Words of different Terminations, but of the same Meaning.

<i>Ala, e</i>	a wing	<i>Dota, e</i>	{ dower, marriage portion
<i>Apostro-</i>	} apostrophe, a figure in rhetoric	<i>Elsa, o</i>	the hilt of a sword
<i>fa, e</i>		<i>Etera, e</i>	ether
<i>Aragna, o</i>	a spider	<i>Fime, o</i>	dung
<i>Arma, e</i>	arm, weapon of war	<i>Froda, e</i>	fraud
<i>Arpa, e</i>	an harp	<i>Fronda, e</i>	leaf of a tree
<i>Ascia, e</i>	a chip-axe	<i>Frotta, o</i>	a crowd, throng
<i>Asta, e</i>	a spear	<i>Frutta, o</i>	fruit
<i>Bagaglia, o</i>	baggage, luggage	<i>Gabba, o</i>	a jest, joke
<i>Baruffa, o</i>	{ dispute, noise, altercation	<i>Gocciola, o</i>	a drop
<i>Basa, e</i>	a basis	<i>Greggia, e</i>	a flock
<i>Bracia, e</i>	} a live coal	<i>Greppa, o</i>	{ top of a hill or mountain
<i>Brugia, e</i>		<i>Grua, grue,</i>	} crane, a bird
<i>Briciola, o</i>	{ a crumb, or small part of bread that breaks off	<i>gru,</i>	
<i>Cadavero, o</i>	a corpse	<i>Idolatra, o</i>	an idolater
<i>Calesso, o</i>	a covered chaise	<i>Imago, e</i>	an image
<i>Campanella, o</i>	a little bell	<i>Impronta, o</i>	{ an impression, a request, loan
<i>Cânapa, e</i>	hemp	<i>Iperbola, e</i>	{ hyperbole, exaggeration
<i>Canestra, o</i>	a basket	<i>Ipocrita, o</i>	an hypocrite
<i>Canzona, e</i>	a song	<i>Lampada, e</i>	a lamp
<i>Casato, o</i>	surname, family	<i>Lapida, e</i>	{ a stone, but rather a tomb-stone
<i>Castore, o</i>	the beaver	<i>Legna, e, o</i>	wood
<i>Cestella, o</i>	a small basket	<i>Lezia, o</i>	{ affectation, allurements
<i>Chiostra, o</i>	a cloister	<i>Lauda, e</i>	} praise
<i>Confine, o</i>	{ confines, limits, or borders	<i>Loda,</i>	
<i>Consule, o</i>	a consul	<i>Macina, e</i>	a mill-stone
<i>Costume, a</i>	a custom	<i>Manina, o</i>	a little pretty hand
<i>Cristère, a</i>	} a glister	<i>Meriggia, o</i>	mid-day, the south
<i>Crist'ère, o</i>			
<i>Dosa, e</i>	a dose		

<i>Mortadella, o</i>	Bologna sausage	<i>Rovélla, o</i>	rage, fury
<i>Nácchera, o</i>	kettle-drum	<i>Róvere, o</i>	the male oak
<i>Nevischia, o</i>	sleet	<i>Rolla, o</i>	{ the play of rolling
<i>Nóttola, o</i>	{ bat, a winged ani- mal	<i>Sacca, o</i>	{ down a hill a sack, or bag
<i>Nuvola, o</i>	a cloud	<i>Salcie,</i>	{ the wilton
<i>Oda, e</i>	an ode	<i>Salcio,</i>	
<i>Ombrella, o</i>	umbrella	<i>Sbarra, o</i>	a bar or spur
<i>Orecchia, o</i>	the ear	<i>Sberleffe, o</i>	mockery
<i>Orezza, o</i>	fresh air	<i>Scagliuolo, a</i>	a kind of alum
<i>Otro, o</i>	a leather bottle	<i>Scancia, o</i>	{ a shelf
<i>Palandrana, o</i>	a great coat	<i>Scansia, o</i>	
<i>Palizzata, o</i>	a palisado	<i>Scaramuccia, o</i>	a skirmish
<i>Palpebra, o</i>	eye-lid	<i>Scatolone, a</i>	a large box
<i>Pápera, o</i>	a gosling	<i>Scheggio, a</i>	a rock
<i>Pare, o</i>	an equal	<i>Sciáme, o</i>	a swarm
<i>Pássero, e, a</i>	a sparrow	<i>Scolare, o</i>	a scholar
<i>Pasticca, o</i>	pastil	<i>Scura, e</i>	hatchet, axe
<i>Pendaglia, o</i>	a belt	<i>Sédia, o</i>	{ a chair
<i>Pentecósta, e</i>	pentecost	<i>Séggia, o</i>	
<i>Péntola, o</i>	{ an earthen pot to dress victuals in	<i>Segále, a</i>	rye
<i>Pezza, o</i>	a piece	<i>Segavene, i</i>	{ a blood-sucker, an impostor
<i>Pilota, o</i>	a pilot, or mate	<i>Seggiola, o</i>	{ a little chair, or seat
<i>Pinéta, o</i>	{ a pine-grove, or wood	<i>Sementa, e</i>	a seed
<i>Pome, o</i>	apple, pommel	<i>Sénapa, e</i>	mustard seed
<i>Pórpura, o</i>	purple	<i>Sesta, e</i>	a compass
<i>Posa, o</i>	pause	<i>Siéro, e</i>	whey
<i>Predellina, o</i>	a foot-stool	<i>Séncope, a</i>	sincope
<i>Prestigia, o</i>	juggling	<i>Sofisma,</i>	sophism
<i>Presépe,</i>	{ a manger	<i>Sorce, sorca,</i>	{ a mouse
<i>presépio,</i>		<i>sorco, sorcio,</i>	
<i>Priega, o</i>	prayer, intreaty	<i>Soprascritta, o</i>	superscription
<i>Progénie,</i>	a progeny	<i>Sorta, e</i>	a sort, or kind
<i>Prunaja, o</i>	{ a plumb-tree plantation	<i>Spasma,</i>	{ spasm
<i>Puzza, o</i>	a stench	<i>Spasima, o</i>	
<i>Quercia, e</i>	an oak	<i>Spiede, o</i>	a spit
<i>Ragnatela, o</i>	a spider's web	<i>Spíga, o</i>	an ear of corn
<i>Rama, o</i>	a branch, bough	<i>Spílla, o</i>	a pin
<i>Rádica, radíce,</i>	a root	<i>Sposalizia, o</i>	a wedding
<i>Ramicella, o</i>	{ a small branch, or bough	<i>Sprazza, o</i>	{ a sprinkling, as- persion
<i>Ranóccchia, o</i>	a frog	<i>Spruzza, o</i>	
<i>Rebélle, o</i>	a rebel	<i>Stecca, o</i>	a flat piece of wood
<i>Rédina, e</i>	the rein of a bridle	<i>Sterpo, e</i>	a shoot of a plant
<i>Réquia, e</i>	rest, ease, repose	<i>Stilo, e</i>	{ style of writing, or speaking
<i>Riserba, o</i>	{ reservation	<i>Stipito, e</i>	{ stem of a plant, pole
<i>Riserva, o</i>		<i>Strofa, e</i>	stanza in poetry

<i>Talpa, e</i>	{ the animal called mole	<i>Tùbera, o</i>	a kind of tree
<i>Tanfa, o</i>	the mouldy smell	<i>Vajuole, o</i>	the small-pox
<i>Tegola, o</i>	a tile	<i>Vaso, e</i>	a vase, a vessel
<i>Termine, o</i>	an end, or term	<i>Verme, o</i>	a worm
<i>Testina, o</i>	a small head	<i>Vernato, a</i>	a hard winter
<i>Tiglia, o</i>	{ grain in wood, vein in stones	<i>Vesta, e</i>	a gown, or robe
<i>Tigre, a, o</i>	tiger	<i>Vettovaglia, o</i>	{ provisions, victuals
<i>Timbra, o</i>	the herb savoury	<i>Vie, via,</i>	a way, or road
<i>Tina, o</i>	a vat	<i>Viottola, o</i>	{ a narrow street,
<i>Tinella, o</i>	a small vat	<i>Vuizza, o</i>	{ an alley
<i>Tortora, e</i>	a turtle dove	<i>Ulcera, e, o</i>	ulcer
<i>Tossa, e</i>	cough	<i>Uliveto, a</i>	{ a plantation of olive trees, or olive yard
<i>Trafùsola, e</i>	{ a little skein of silk	<i>Unqua, e</i>	never, ever
<i>Tovagliola, o</i>	a napkin	<i>Vómero, e</i>	{ coulter, plough-share
<i>Trambusto, a</i>	{ confusion, disorder	<i>Zacchera, o</i>	dirt, splash
<i>Tramezzo, a</i>	{ inner sole of the shoe	<i>Zampetta, o</i>	a little paw
		<i>Zenzévero, e</i>	ginger

(d)

Words in ere and ero, of which there are some which have three different Terminations.

<i>Arciere, o</i>	{ an archer, or bowman	<i>Mestiere, o, i</i>	a trade
<i>Banchiere, a</i>	a banker	<i>Nocchière, o</i>	{ a pilot, mate, steersman
<i>Barbiere, o, i</i>	a barber	<i>Novelliere, o</i>	{ a news-monger, a tale-bearer
<i>Carniere, a, o,</i>	{ a budget, pouch, cloak-bag	<i>Ostiere, o</i>	an inn-keeper
<i>Condottiere, o</i>	a carrier	<i>Palafrenière, o</i>	{ a groom of the stable
<i>Cavaliere, o</i>	{ a knight, trooper, horseman	<i>Paniere, a</i>	a basket
<i>Cimiere, io</i>	{ the crest of a helmet	<i>Pensière, o</i>	a thought
<i>Consigliere, o</i>	a counsellor	<i>Poltroniere, o</i>	{ an idle base person
<i>Corriere, o</i>	a courier	<i>Pomiere, o</i>	an orchard
<i>Destriere, o, i</i>	{ a steed, a horse, (poetical)	<i>Pregghiera, o</i>	a prayer
<i>Droghiere, o</i>	a druggist	<i>Prigioniere, o</i>	a prisoner
<i>Forestiere, o</i>	a foreigner	<i>Quartieri, i</i>	{ the fourth part, quarter for soldiers, division of a city
<i>Foriere, o</i>	a forerunner	<i>Schacchiere, o</i>	a chess-board
<i>Gabbiera, o</i>	{ the man at the top-mast to descry land, or an enemy	<i>Schiniere, a</i>	{ greaves, armour for the legs
<i>Giardinere, o</i>	a gardener	<i>Scudiere, o</i>	{ an esquire, armour bearer to knight
<i>Ingegnere, o</i>	an engineer		

<i>Sentiere, o</i>	a path	<i>Tavoliere, i</i>	{ a chess or draught-board
<i>Sparviere, o</i>	a hawk, a falcon		
<i>Straniere, o</i>	a stranger		

(e)

The following Adjectives are likewise liable to various Terminations.

<i>Singular.</i>		<i>Plural.</i>	
<i>Alpestre, o ;</i>	fem. <i>alpestra</i>	<i>Alpestri,</i>	fem. <i>alpre.</i>
—steepy, rocky			
<i>Campestre, o</i>	<i>a</i>	<i>Campestri</i>	<i>e</i>
—rural, rustical			
<i>Silvestre, o</i>	<i>a</i>	<i>Silvestri</i>	<i>e</i>
—wild, uncultivated			
<i>Terrestre, o</i>	<i>a</i>	<i>Terrestri</i>	<i>e</i>
—terrestrial			
<i>Agreste, o</i>	<i>a</i>	<i>Agresti</i>	<i>e</i>
—rural, clownish			
<i>Celeste, o</i>	<i>a</i>	<i>Celesti,</i>	<i>e</i>
—celestial			
<i>Declive, o</i>	<i>a</i>	<i>Declivi,</i>	<i>e</i>
—declivity, descent			
<i>Frivole, o</i>	<i>a</i>	<i>Frivoli,</i>	<i>e</i>
—frivolous, trifling			
<i>Lusinghiere, o</i>	<i>a</i>	<i>Lusinghieri,</i>	<i>e</i>
—flattering			
<i>Moltiplice, co</i>	<i>ca</i>	<i>Moltiplici,</i>	<i>ce</i>
—various, manifold			
<i>Veritiere, o</i>	<i>a</i>	<i>Veritieri,</i>	<i>e</i>
—true, veridical			
<i>Serotine, o</i>	<i>a</i>	<i>Serotini,</i>	<i>e</i>
—tardy, late, slow, backward			

N.B. The words against which are the dashes (—), are the translations of the words above them.

TABLE VI.

Of the FINALS of Words in CO, which in the Plural take the Termination in CHI, CI, or both, arranged alphabetically.

1. The plural of all the words ending in one or another of the following *Finals* is in *CHI*. The substantives masculine in *arca*

<i>Aco,</i>	<i>briaco, opaco</i>	<i>Aroco,</i>	<i>pároco</i>
<i>Acco,</i>	<i>attacco, vigliacco</i>	<i>Asco,</i>	{ <i>fugiasco, berga-</i>
<i>A'dico,</i>	<i>stadico</i>	<i>Ascico,</i>	{ <i>masco</i>
<i>Alco,</i>	<i>catafalco, scalco</i>	<i>Auco,</i>	<i>strascico</i>
<i>Anco,</i>	<i>bianco, fianco</i>	<i>Ecco,</i>	<i>danco</i>
<i>Arco,</i>	<i>sbarco, varco</i>	<i>Eco,</i>	<i>guilecco, secco</i>
			<i>bicco, cieco</i>

Except Greco, greci.		<i>Antico,</i>	negromantico
<i>Eico,</i>	cereo, cherco	<i>Archico,</i>	monarchico
<i>Esco,</i>	{ animalesco, rin-	<i>Argico,</i>	letargico
	{ fresco	<i>Arico,</i>	barbarico
<i>Etico,</i>	dialetico, solletico	Except agarico, scarico	
<i>Icco,</i>	buricco, lambiccio	<i>Artico,</i>	artico, partico
<i>Ico,</i>	bellico, caprifico	<i>Assico,</i>	classico
Except amico, inimico, nemico, vico.		<i>Astrico,</i>	{ mastrico, zoroa- strico
<i>Inco,</i>	pinco, stinco	<i>Atico,</i>	{ aromatico, domma- tico
<i>Indaco,</i>	indaco		teatrico
<i>Ireo,</i>	ireo, circo	<i>Atrico,</i>	attico
<i>Occo,</i>	alocco, bajocco	<i>Attico,</i>	centaurico
<i>Oco,</i>	giuoco, bizzoco	<i>Aurico,</i>	caustico
<i>Ondaco,</i>	fondaco	<i>Austico,</i>	{ nautico, argonau- tico
<i>Onco,</i>	bronco, tronco	<i>Aútico,</i>	beechnico
<i>Onico,</i>	{ cronico, intonico	<i>Ecchico,</i>	medico
	{ giunonico	<i>Edico,</i>	pacefico
All the others have ci.		<i>Epico,</i>	angelico, famelico
<i>Orco,</i>	biforcio, orco	<i>Ellico,</i>	{ bellico, machiavel- lico
Except porco.		<i>Emico,</i>	{ academico, polemi- co
<i>Oscó,</i>	bosco, fosco, losco		{ arsenico, saracen- ico
<i>Ossico,</i>	tossico	<i>Enico,</i>	{ concentrico, eccen- trico
<i>Ucco,</i>	bacucco, stucco	<i>Entrico,</i>	epico
<i>Uco,</i>	caduco, sambuco	<i>Epico,</i>	cherico, generico
<i>Unco,</i>	adunco, giunco	<i>Erico,</i>	persico
<i>Urco,</i>	lurco, surco	<i>Ersico,</i>	anapestico
<i>Uscó,</i>	arbusco, brusco	<i>Estico,</i>	etnico
<i>Uzzico,</i>	spiluzzico	<i>Etnico,</i>	{ geometrico, me- trico
2. The following final have it in CI.		<i>Etrico,</i>	calcectico, scettico
<i>Abico,</i>	arabico	<i>Ettico,</i>	elettrico
<i>Achico,</i>	stomachico	<i>Ettrico,</i>	{ amico, inimico, nemico, vico
<i>Adico,</i>	arcadico	<i>Ico,</i>	causidico
<i>Affico,</i>	saffico	<i>Idico,</i>	{ calchimico, chimi- co, mimico
<i>Afico,</i>	geografico, serafico	<i>Imico,</i>	olimpico
<i>Affrico,</i>	affrico	<i>Impico,</i>	sindico
<i>Agico,</i>	magico	<i>Indico,</i>	cilindrico
<i>Agrico,</i>	{ chiragrico, poda-	<i>Indrico,</i>	{ diafinico, cinico, clínico
	{ grico	<i>Inico,</i>	empirico, lirico
<i>Aico,</i>	laico, musaico	<i>Irico,</i>	ritmico
<i>Alico,</i>	cefalico, italico	<i>Itmico,</i>	
<i>Allico,</i>	metallico, gallico		
<i>Almico,</i>	ottalmico		
<i>Ambico,</i>	{ dittirambico, jam-		
	{ bico		
<i>Amico,</i>	balsamico		
<i>Anico,</i>	botanico		
<i>Annico,</i>	{ britannico, tiran-		
	{ nico		
<i>Antaco,</i>	mantaco		

<i>Ittico,</i>	egittico				{ farnetico, frenetico
<i>Ogico,</i>	logico, teologico	<i>Etico,</i>			{ diletico, solletico,
<i>Olico,</i>	cattolico, diabolico				{ have only chi
<i>Omico,</i>	anatomico, comico	<i>Iaco,</i>			{ elegiaco, Austriaco
<i>Onaco,</i>	oppoñonaco	<i>I'co,</i>			{ mendico, pudico,
<i>Ondrico,</i>	ipocondrico				{ aprico, impudico
<i>Onico,</i>	canonico	<i>Ifico,</i>			{ geroglifico, scien-
	Except cronico, intonico,				{ tifico
	giunonico	<i>Illico,</i>			{ basilico
<i>Opico,</i>	indropico tropico	<i>Indaco,</i>			{ sindaco
<i>Ottico,</i>	ottico, ugonottico	<i>Inseco,</i>			{ intrinseco, estrin-
<i>Oltrico,</i>	diottrico				{ seco
<i>Urgico,</i>	chirurgico	<i>Insico,</i>			{ intrinsico, estrin-
	3. The following have both ter-				{ sico
	minations in the plural number.	<i>Implico,</i>			{ multiplico
<i>Affico,</i>	traffico	<i>Iproco,</i>			{ reciproco
<i>Ago,</i>	mago	<i>Isico,</i>			{ fisico, tisico, risi-
	{ Caldaico, Cirenai-				{ co, have only chi
	co, Ebraico, Fa-	<i>Istico,</i>			{ distico, sofistico
<i>Aico,</i>	risaico, Giudaico,	<i>Itico,</i>			{ critico, politico
	Mosaico, Tolem-	<i>Ivico,</i>			{ civico
	maico ; all others	<i>Ivoco,</i>			{ equivico, univoco
	have <i>ci</i>	<i>Oico,</i>			{ croico, loico, stoico
<i>A'logo,</i>	analogo, dialogo	<i>Oleo,</i>			{ bifolco, dolco, solco
<i>A'rico,</i>	barbarico, carico	<i>Ologo,</i>			{ filologo
	Except agarico, scarico, which	<i>Onaco,</i>			{ monaco
	have chi	<i>Ontico,</i>			{ pontico, acheron-
<i>Astico,</i>	elastico, monastico				{ tico
<i>Astrico,</i>	lastrico	<i>Opico,</i>			{ ritropico, idropico
	statico, acquatico,				All the others in <i>ci</i> .
	{ matematico, pra-	<i>Orco,</i>			{ sorco
<i>Atico,</i>	tico, salvatico,	<i>Orico,</i>			{ istorico, dorico
	ciatico, sperma-	<i>Ortico,</i>			{ portico
	tico, all the others	<i>Ostico,</i>			{ acrostico, pron-
	take <i>ci</i>				{ stico
<i>Auco,</i>	{ glauco, rauco ;	<i>Otico,</i>			{ despotico, zotico
	dauco has dauchi	<i>Ubblico,</i>			{ publico
<i>Edico,</i>	{ maledico ; medico				{ chernbico, cubico,
	has only medici	<i>Ubico,</i>			{ anubico
	{ benefico, malefico,	<i>Ulco,</i>			{ bifulco
<i>Efico,</i>	venefico ; pace-	<i>Unico,</i>			{ unico, punico
	fico has <i>ci</i>	<i>Usco,</i>			{ etrusco
<i>Entico,</i>	{ autentico, dimen-	<i>Usico,</i>			{ cerusico, musico
	tico	<i>Ustico,</i>			{ ligustico, rustico
<i>Estico,</i>	domestico	<i>Utico,</i>			{ scorbutico

TABLE VII.

Of Verbs in are and ire.

<i>Abbellare,</i>	{ to adorn, make	<i>Annerare,</i>	{ to blacken, to dis-
<i>Abbellire,</i>	{ handsome, embel-	<i>Annerire,</i>	{ grace
	{ lish	<i>Annichilare,</i>	{ to annihilate
<i>Abbrunare,</i>	{ to grow dusky	<i>Annichilire,</i>	{ to become dark, or
<i>Abbrunire,</i>	{ brown	<i>Annottare,</i>	{ grow towards night
	{ to become or make	<i>Annottirsi,</i>	{
<i>Abortare,</i>	{ render abortive, mis-	<i>Annullare,</i>	{ to annul
<i>Abortire,</i>	{ carry	<i>Annullire,</i>	{
<i>Accolorare,</i>	{ to heat, to warm	<i>Annuolare,</i>	{ to become cloudy
<i>Accolire,</i>	{	<i>Annuolire,</i>	{
	{ to make or become	<i>Appassare,</i>	{ to fade away, to
<i>Accanare,</i>	{ churlish or dog-	<i>Appassire,</i>	{ wither, to decay
<i>Accanire,</i>	{ like	<i>Arrossare,</i>	{ to blush, to colour,
	{	<i>Arrossire,</i>	{ to be asbamed
<i>Addolciare,</i>	{ to sweeten, to mol-	<i>Arroventare,</i>	{ to make red hot
<i>Addolcare,</i>	{ lify, soften, miti-	<i>Arroventirsi,</i>	{
<i>Addolcire,</i>	{ gate	<i>Assenare,</i>	{ to render wise, to
	{ to refine, make	<i>Assenire,</i>	{ give sense
<i>Affinare,</i>	{ finer, to sharpen,	<i>Assetare,</i>	{ to fit or adapt one
<i>Affinire,</i>	{ to whet	<i>Assetire,</i>	{ thing to another
<i>Affralare,</i>	{ to weaken, make	<i>Assordare,</i>	{ to make deaf
<i>Affralire,</i>	{ feeble	<i>Assordire,</i>	{
<i>Agradare,</i>	{ to accept, receive	<i>Attristare,</i>	{ to make sad
<i>Aggradire,</i>	{ kindly	<i>Attristire,</i>	{
<i>Alleggerare,</i>	{ to ease, render	<i>Attutare,</i>	{ to stop one's ears
<i>Alleggerire,</i>	{ lighter	<i>Attutire,</i>	{
<i>Allindare,</i>	{ to make neat or	<i>Arvizzare,</i>	{ to dry, shrivel up,
<i>Allindire,</i>	{ fine, to polish	<i>Arvizzire,</i>	{ wrinkle
<i>Ammagrarè,</i>	{ to become or grow	<i>Balbuzzare,</i>	{ to stammer, to stut-
<i>Ammagrire,</i>	{ lean	<i>Balbuzzire,</i>	{ ter
<i>Ammanare,</i>	{ to prepare, fit up	<i>Carpare,</i>	{ to snatch from
<i>Ammanire,</i>	{	<i>Carpire,</i>	{
<i>Ammansare,</i>	{ to tame, make	<i>Carpire,</i>	{ to creep along as
<i>Ammansire,</i>	{ tractable		{ children do
<i>Ammollare,</i>	{ to moisten, soften,	<i>Chiarare,</i>	{ to clear, to ex-
<i>Ammollire,</i>	{ affect, loosen	<i>Chiarire,</i>	{ plain, to unfold,
	{ to make tender,		{ to resolve
<i>Ammorbilare,</i>	{	<i>Colorare,</i>	{ to colour
<i>Ammorbidire,</i>	{ supple, loosen,	<i>Colorire,</i>	{
	{ soften		{
<i>Ammortare,</i>	{ to quench, extin-	<i>Dichiarare,</i>	{ to declare
<i>Ammortire,</i>	{ guish, put out	<i>Dicchiarire,</i>	{
<i>Ammutare,</i>	{	<i>Discolorare,</i>	{ to spoil or take away
<i>Ammutire,</i>	{ to become dumb	<i>Discolorire,</i>	{ the colour
<i>Ammutolare,</i>	{	<i>Fallare,</i>	{ to fail, do amiss
<i>Ammutolire,</i>	{	<i>Fallire,</i>	{

<i>*Favorare,</i>	} to favor	<i>Indolciare,</i>	} to sweeten, to
<i>Favorire,</i>		<i>Indolcare,</i>	
<i>Finare,</i>	} to finish	<i>Indolcire,</i>	
<i>Finire,</i>			assuage
<i>Granare,</i>	} to become grain	<i>Indurare,</i>	} to grow obsti-
<i>Granire,</i>		<i>Indurire,</i>	
<i>Gru gnare,</i>	} to grunt		nate, to become
<i>Gru gnire,</i>			or make hard
<i>Guarentare,</i>	} to guarantee	<i>Infervorare,</i>	} to encourage, in-
<i>Guarentire,</i>		<i>Infervorire,</i>	
<i>Imbalsamare,</i>	} to embalm		flame with fer-
<i>Imbalsamire,</i>			vor
<i>Imbersonarsi,</i>	} to fall out	<i>Infiorare</i>	} to blossom,
<i>Imbersonirsi,</i>		<i>Infiorire,</i>	
<i>Imbrunare,</i>	} to tarnish, to grow	<i>Infracidare,</i>	} to rot, putrify,
<i>Imbrunire,</i>		<i>Infracidire,</i>	
<i>Imbruttare,</i>	} to daub, soil		corrupt
<i>Imbruttire,</i>		<i>Infrigidare,</i>	} to cool, chill, to
		<i>Infrigidire,</i>	
			become cold or
			chilled
		<i>Ingiallare,</i>	} to make or be-
		<i>Ingiallire,</i>	
			come yellow
<i>Immezzare,</i>	} to grow soft,	<i>Immalinconi-</i>	} to become me-
<i>Immezzire,</i>		<i>care,</i>	
	wrinkled,	<i>Immalinconi-</i>	lancholy, or me-
	withered	<i>chire,</i>	lancholic
<i>Impallidare,</i>	} to grow pale	<i>Inorgogliare,</i>	} to make or be-
<i>Impallidire,</i>		<i>Inorgogliare,</i>	
<i>Impaurare,</i>	} to frighten, to ter-		come proud or
<i>Impaurire,</i>			haughty
<i>*Impedimen-</i>	} to hinder, to stop,	<i>Inquietare,</i>	} to disquiet, ren-
<i>tare,</i>		<i>Inquietire,</i>	
<i>*Impedimen-</i>	} to thwart	<i>Intetare,</i>	} to catch with
<i>ture,</i>		<i>Intetire,</i>	
<i>Imporreare,</i>	} to rot or grow rot-	<i>Irretire,</i>	} nets, to ensnare
<i>Imporreire,</i>			
<i>Inacerbare</i>	} to exasperate, to	<i>Insalvaticare,</i>	} to become or
<i>Inacerbire,</i>		<i>Insalvaticare,</i>	
	stir, to provoke		grow savage,
			woody or rug-
<i>Inacetare,</i>	} to grow sour or		ged
<i>Inacetire,</i>		<i>Insozzare,</i>	} to foul, soil, dir-
	sharp, to turn	<i>Insozzire,</i>	
	vinegar		ty
<i>Inagrarè,</i>	} to grow sour	<i>*Insuperbare,</i>	} to grow proud or
<i>Inagrire,</i>		<i>*Insuperbiare,</i>	
		(obsolete),	insolent
<i>Inanimare,</i>	} to animate, to en-	<i>Insuperbire,</i>	} to darken, or be-
<i>Inanimire,</i>			
	courage, to hearten		come dark or
	to embolden	<i>Intenebrare,</i>	} to make or be-
<i>Inaridare,</i>	} to dry up	<i>Intenebrare,</i>	
<i>Inaridire,</i>			come lukewarm
<i>Inasprare,</i>	} to exasperate, to in-	<i>Intiepidare,</i>	} to make or be-
<i>Inasprire,</i>		<i>Intiepidire,</i>	
<i>Incancherare,</i>	} to fester, to pu-	<i>Intiepidire,</i>	} or tepid
<i>Incancherire,</i>		<i>Intiepidire,</i>	
<i>Incatarrare,</i>	} to catch cold	<i>Intirizzare,</i>	} to grow stiff with
<i>Incatarrire,</i>		<i>Intirizzare,</i>	
<i>Incenerare,</i>	} to burn to ashes		cold, to be be-
<i>Incenerire,</i>			numbed

<i>Intorhidare,</i> <i>Intorbidire,</i>	{ to trouble or make water thick or muddy	<i>Scapricciare,</i> <i>Scapricire,</i>	{ to cure one of his whims or fan- cies
<i>Intristare,</i> <i>Intristire,</i>	{ to grow wicked or knavish, not to grow, to pine away	<i>Schermare,</i> <i>Schermire,</i> <i>Schiarare,</i> <i>Schiarire,</i>	{ to fence with a sword or foil to clear up
<i>Invagare,</i> <i>Invaghire,</i>	{ to fall in love with, to give a desire	<i>Scolorare,</i> <i>Scolorire,</i>	{ to fade in colour, to spoil the co- lour
<i>Inverminare,</i> <i>Inverminire,</i>	{ to breed worms	<i>Sfallare,</i> <i>Sfallire,</i>	{ to be in error, to mistake
<i>Invietare,</i> <i>Invietire,</i>	{ to grow old or obsolete	<i>Sfiorare,</i> <i>Sfiorire,</i>	{ to lose the bloom or flower
<i>Inviperare,</i> <i>Inviperire,</i>	{ to rage, to be fierce or cruel	<i>Sgarare,</i> <i>Sgarire,</i>	{ to get the better of a quarrel or dispute
<i>Laidare,</i> <i>Laidire,</i>	{ to make ugly, to foul, soil	<i>Singhiozzare,</i> <i>Singhiozzire,</i>	{ to sob, to sigh, to groan
<i>*Offerare,</i> <i>Offerere,</i> (obsolete.)	{ to offer, present, tender	<i>Smagrarè,</i> <i>Smagrire,</i>	{ to make or grow lean
<i>Offerire,</i> <i>*Profferare,</i>	{ to offer, present, tender	<i>Spaurare,</i> <i>Spaurire,</i>	{ to frighten, ter- rify
<i>*Profferere,</i> (obsolete.)	{ to utter, speak, proffer	<i>Spoltrare,</i> <i>Spoltrire,</i>	{ to shake off one's sluggishness, or indolence
<i>Profferire,</i> <i>*Raddolcare,</i> <i>*Raddolciare,</i> (obsolete.)	{ to sweeten	<i>Starnutare,</i> <i>Starnutire,</i>	{ to sneeze
<i>Raddolcire,</i> <i>Raffinare,</i> <i>Raffinire,</i>	{ to refine	<i>Stezzare,</i> <i>Stizzire,</i>	{ to enrage, make angry, to put out the fire by taking off the fire-brands
<i>Rammollare,</i> <i>Rammollire,</i>	{ to mollify, make soft	<i>Strabiliare,</i> <i>Strabilire,</i>	{ to wonder, be amazed, asto- nished
<i>Rammorbida- re,</i> <i>Rammorbidire,</i>	{ to soften, sup- ple, effeminate, enervate	<i>Svelenare,</i> <i>Svelenire,</i>	{ to take away the poison, to give vent to one's passion
<i>Rattipidare,</i> <i>Rattipidire,</i>	{ to cool, make lukewarm	<i>*Superbiare,</i> <i>Superbire,</i>	{ to appease or allay
<i>Rattrapare,</i> <i>Rattrapire,</i>	{ to patch, botch up	<i>Tintinnare,</i> <i>Tintinnire,</i>	{ to become proud, or puffed up
<i>Risfinare,</i> <i>Risfinire,</i>	{ to finish, make an end		{ to tingle, resound
<i>Rintepidare,</i> <i>Rintepidire,</i>	{ to cool, to grow cool, or luke- warm		
<i>Rinvigorare,</i> <i>Rinvigorire,</i>	{ to recover and af- ford strength, vi- gour or courage		

TABLE VIII.

Of Verbs in ere and ire.

<i>Adémpiere,</i>	}	to fulfil	<i>Gémere,</i>	}	to groan, lament,
<i>Adempire,</i>			<i>Gemíre,</i>		
<i>Apparére,</i>	}	to appear, to be seen	<i>Influére,</i>	}	to influence, to sway
<i>Apparire,</i>			<i>Influire,</i>		
<i>Appétere,</i>	}	to desire, to covet	<i>*Offerére,</i>	}	to offer, present, tender
<i>Appetire,</i>			<i>*Offerare,</i>		
<i>Appláudere,</i>	}	applaud	(obsolete.)	}	
<i>Applaudire,</i>			<i>Offerire,</i>		
<i>Assórbere,</i>	}	absorb	<i>*Profferére,</i>	}	to utter, speak, prefer
<i>Assorbire,</i>			<i>*Profferare,</i>		
<i>Cernere,</i>	}	to sever, to sift	(obsolete.)	}	
<i>Cernire,</i>			<i>Profferire,</i>		
<i>Compiere,</i>	}	to finish, to end,	<i>*Rúggere,</i>	}	to roar
<i>Compire,</i>			(obsolete.)		
<i>Concépere,</i>	}	to conceive	<i>Ruggire,</i>	}	to discern
<i>Concepire,</i>			<i>Scernere,</i>		
<i>Divértère,</i>	}	to divert, amuse	<i>Scernire,</i>	}	to subvert
<i>Divertire,</i>			<i>Sovvértire,</i>		
<i>*Férere</i>	}	to wound	<i>Souvertire,</i>	}	to shine through,
(obsolete.)			<i>Trasperére,</i>		
<i>Ferire,</i>	}	to fret, rage, vex	<i>Trasperire,</i>	}	to be transparent
<i>Frémere,</i>					
<i>Fremire,</i>	}				
(obsolete.)					

AN

ALPHABETICAL LIST

OF THE

IRREGULAR VERBS.

IMPORTANT CAUTION.—Do not look in this LIST for any verb ending in ARE or ARSI, except the following, which are the only irregular ones, and will be found in their proper places.

<i>Addáre</i>	<i>Contraffáre</i>	<i>Odiáre</i>	<i>Sdáre</i>	<i>Stonáre</i>
<i>Alleviáre</i>	<i>Dare</i>	<i>Pregáre</i>	<i>Sfare</i>	<i>Tonáre</i>
<i>Andáre</i>	<i>Disfáre</i>	<i>Riandáre</i>	<i>Sonáre</i>	<i>Variáre.</i>
<i>Assuefáre</i>	<i>Fare</i>	<i>Ridáre</i>	<i>Sopraffáre</i>	
<i>Confáre</i>	<i>Liquefare</i>	<i>Rifáre</i>	<i>Soprastáre</i>	
<i>Contastáre,</i>	<i>Malfáre</i>	<i>Rintonáre</i>	<i>Sovrastáre</i>	
or	<i>Misfáre</i>	<i>Risonáre</i>	<i>Spaziáre</i>	
<i>Contrastare</i>	<i>Negáre</i>	<i>Ristáre</i>	<i>Stare</i>	

N.B. The COMMA (,) shews the verbs newly added by the Editor. The (§) PARAGRAPH the remarks also added by the same. When the conjugation of a tense has been materially altered, the ASTERISK (*) has been prefixed to its first inflection. The Notes added are indicated by the single letter—E.

ARBORRIRE, and } to abhor, like *Finíre*,
 Aborr-íre, }
 See the model of the third regular conjugation, at p. 268. It is often conjugated as follows, and especially in poetry:
 1. o, i, e : *íamo, íte, ano*
 5. i, a : *íamo, íte, ano*
 6. a, i, or a, a : *íamo íate, ano.*
Accadére, to happen, v. *Cadére.* The former is an impersonal verb.
Accén-dere, to light, v. *Préndere*; but
 3. *io-si*, and *egli-se*,^b with
 11. *sa, c* are poetical expressions.
Acchiúdere, to enclose, v. *Assidére.*
Accégnere, and Accégnere, to prepare one's-self, v. *Cégnere.*
Accógliere, to receive, v. *Cógliere*
Acconsentíre, to consent, v. *Dormíre*
Accór-gere, to perceive
 2. *sí, gesti, se : gémno, géste, scro*

^a Ei brama onóre, e 'l suo contrário abborre. (*Petr.*)—E.

^b E spesso l' un contrário l' altro accénse. (*Id.*)

^c P' non trovávi i duo bei lumi accénsi. (*Id.*)

11. *to*. N.B. This is generally a reflexive verb, and its compound tenses are formed with *essere*, which is the case with all reflexive verbs. Its conjugation, however, serves as a model to many verbs not reflexive.

Accorre, a contraction of Accogliere.

Accorrere, *to run to*, v. Correre

Acerescere, *to enlarge*, v. Conoscere

Addare, *to perceive*, v. Dare

Addire, *to best*, v. Dire.

Addivenire, *to happen*, v. Venire; the first is an impersonal verb.

Adducere (*obsolete*) now

Addurre, *to bring*, *to allege*

1. *co*, *ci*, *ce* : *ciamo*, *cête*, *cono*

2. *cêro*, &c.

3. *ssi*, *cêsti*, *sse* : *cemmo*, *ceste*, *sseo*

4. *rrò*, &c.

5. *ci*, *ca* : *clamo*, *cête*, *cano*

6. *ca*, *ca*, *ca* : *ciamo*, *ciâte*, *cano*

7. *rrêi*, &c.

8. *cêssi*, &c.

10. *cêndo*

11. *Addotto*. N.B. Poets say *Addutto*, and so for all verbs conjugated like this.

Adempiere, *to fulfil*, v. Compire

Adempire, *to fulfil*, v. Empire

Adergere, *to raise*, v. Ergere

Affiggere, *to fix*, v. Affiggere

11. *affisso*

Affiggere, *to afflict*

3. *ssi*, *ggêsti*, *sse* : *ggemmo*, *ggêste*, *sseo*

11. *tto*

Affragnere, & *to throw down*, *to reject*

Affrangere, v. Frangere

Aggiacere, *to suit well*, v. Giacere

Aggiugnere, & } *to add*, v. Giugnere

Aggiungere, }

Algere, *to freeze*; a verb used chiefly in poetry, and only in the third person singular of the present tense, viz.

*1. *egli alge*

Also in the first and third person singular of the preterite indicative mood, viz.

*3. *io alsi*, *egli alse* :

Alleviare, *to alleviate*, see Odiare

Ammettere, *to admit*, v. Métere

Anciderè, *to kill*, v. Assidere

¶ N.B. This verb is only for poets, who, although they have conjugated it as *Assidere*, it is worth while to inform the student that *Petrarca* has only used these three inflections, viz.

*1. *egli ancide*; *eglino ancidono*;

*6. *egli ancida*.

Andare, *to go*. ¶ N.B. This verb often changes in its inflections even the radical A into a V, because its conjugation is made up partly of the inflections of the obsolete verb *Vadere*, and partly of its own, as follows :

1. *vado*, or *vo*, *vai*, *va* : *andiamo*, *andâte*, *vanno*

4. *andrò*, &c. better than *anderò*, &c.

5. *va*, *vada* : *andiamo*, *andâte*, *vadano*

6. *vada*, *vadi*, better than *vada*, *vâda* :

andiamo, *andâte*, *vadano*

7. *andrêi*, &c. better than *onderêi*

*9. *andare*, *gire*, and *ire*. ¶ N.B. For the inflections originated from these two irregular infinitive forms, see each of them alphabetically.

Angere, *to grieve*, a defective verb, and used only in poetry.

Antepônere, & } *to prefer*, v. Porre.

Anteporre, }

Antidire, *to foretel*, v. Dire

Antivedere, *to foresee*, v. Vedere

Antivenire, *to anticipate*, v. Venire

Apparire, & } *to appear*.

Apparire, }

¶ N.B. This verb is conjugated regularly as the model of the verbs in *IRE*, (see it above, p. 268), but it has besides all the following inflections, which derive from the other infinitive *Apparere* :

*1. *io*, *ri*, *re*, *egli-no-iono*

*3. *io-rvi*, *egli-rve*, and in poetry, *io-rsi*, *egli-rse* : *egli-no-rvero* and *rsero* in poetry.

*6. *io*, or *egli-ia*

*8. *rêssi*, &c.

*11. *rso*, but better the regular, *rîto*

Appartenere, *to belong*, v. Tenere

Appendere, *to hang*, v. Prêndere

^d This verb is often made reflexive with the particles *se ne*; as *andarsene*, which answers to the French *s'en aller*. In the second person singular of the imperative mood we double the *t*, and say *vâttene*, and sometimes *vanne*, especially in poetry. Its compound tenses are formed with *essere*. We also make use of the verb *andare* instead of *dovere*; as *Questo non va detto*; *quello non andava fatto*, &c. meaning *Questo non deve dirsi*; *quello non doveva farsi*, &c.

^e *Porrà 'l fuôco allentâr che 'l cor tristo ange.* (*Petr.*)

^f *D'ânro ha la chiôma, ed or dal biânco velo*

Traluce invôlta, or discopërta appâre. (*Tasso.*)

- 'Applaudere, & } to applaud, v. Abhor-
 'Applaudire, } rire
 'Apponere, & } to impute, v. Porre.
 Apporre,
 Apprendere, to learn, v. Préndere
 Ap-ríre, to open, v. Dormíre, except
 3. *érsi*, or *rú*, *risti*, *érse*, or *rì*: *rímmo*,
riste, *érsero*, *rirono*
 11. *érto*
 Ar-dére, to burn
 3. *si*, *désti*, *se*: *démmo*, *déste*, *sero*
 11. *so*.
 Ardíre, to dare, like the regular verb *Fi-
 nire*, only we never say *ardímmo*, *ardi-
 áte*, *ardéndo*, these inflections being like
 those of the verb *ardere*, to burn. We
 make use in the above tenses of the re-
 gular verb *osáre*, or else we say, *abbi-
 ámo ardíre*, *abbiáte aríre*, *oréndo ardíre*,
 in order to prevent any ambiguity that
 might arise. See the N.B. at p. 276.
 Arréndere, to surrender, v. Réndere
 Arrídere, to smile, v. Assídere
 Arrógere, to add, a defective and poetical
 verb
 *1. *egli arróge g*
 *3. *arrósi*, &c.
 *10. *arrogéndo*
 *11. *arróto*. ¶ N.B. Although this verb
 is called defective in the *Vocabolario*,
 analogy prompts us to derive all inflec-
 tions from the above tenses; and *Buon-
 mattei*, in fact, does not admit it to
 be such.
 Ascéndere, to ascend, v. Scéndere
 Ascóndere, to conceal
 3. *si*, *udésti*, *se*: *ndémmo*, *ndéste*, *sero*
 11. *so*
 Ascrívere, to ascribe, v. Scrívere
 Aspér-gere, to sprinkle
 3. *si*, *g'ésti*, *se*: *gémmo*, *g'éste*, *sero*
 11. *so*
 Assalíre, to assault, v. Salíre
 'Assegúire, to attain, v. Dormíre
 'Assentíre, to consent, v. Dormíre
 Assí-dere, to sit down
 3. *si*, *désti*, *se*: *démmo*, *déste*, *sero*
 6. *da*, *da*, *da*: &c.
 11. *so*
 Assístere, to assist
 11. *assístito*.
 Assólvere, to absolve, v. Risólvere
 'Assórbere, & } to absorb, v. Dormíre.
 'Assórbire,
 11. *assórtu* in poetry
 'Assuefáre, to accustom, v. Fare
 Assú-mere, to assume
 3. *usi*, *mésti*, *use*: *mémmo*, *méste*, *usero*
 11. *nto*
 Astenére, to abstain, v. Tenére
 Astraere, & } to abstract, v. Trarre
 Astrarre,
 Astrígnere, & } to compel, v. Stríngere.
 'Astringere,
 Atténdere, to wait, v. Préndere
 Atténere, to perform, v. Tenére
 'Attígnere, to draw (as from a well), v.
 Cíngere
 Attingere, to reach, v. Cíngere
 Attór-cere, to twist
 3. *si*, *cesti*, *se*: *cémmo*, *céste*, *sero*
 11. *to*
 'Attrággere, }
 Attráere, & } to attract, v. Trarre
 'Attráre,
 Avéllere, to pluck out, v. Svéllere.
 Poets may say to the preterite
 *3. *egli avulse* ^h
 Avveníre, & } to meet with, v. Veníre
 Avvenírsi,
 Of these two verbs the former signifies
 to happen, and is impersonal; the latter
 to meet with, and is reflexive.
 'Avvertíre, to admonish, v. Dormíre
 Benedícere, (obsolete) now
 Benedíre, to bless, v. Díre
 Be-re, to drink
 1. *o*, *i*, *e*: *iámno*, *éte*, *ono*
 2. *éva*, *évi*, *éva*; *evámno*, *eváte*, *eváno*
 3. *rví*, *ésti*, *rvé*: *émno*, *éste*, *rvéro*
 4. *rò*, &c.
 5. *i*, *u*: *iámno*, *éte*, *ano*
 6. *a*, *i*, or *a*, *a*: *iámno*, *iáte*, *ano*
 7. *rú*, &c.
 8. *éssi*, &c.
 13. *éndo*
 11. *úto*. N.B. We likewise make use of
Bévere, which is a regular verb: but
 instead of *bevú*, *bevè*: *bevérono*; we
 often say,
 3. *io bevi*, *egli beve*: *eglino bévero*.
 This regular verb is not the safest for
 student's practice.
 Benvolére, to love, v. Volere
 Ca-dére, to fall
 3. *dú*, *désti*, *dde*: *démmo*, *déste*, *ddero*
 4. *derò*, or *drò*, &c.
 7. *derá*, or *drei*, &c.
 10. *déndo*.—See next verb.
 'Cágg-ere, to fall; a defective verb, to be
 met with in poets and elegant prose
 writers; yet we should not adopt any

^g E duólmi ch' ogni giòrno arróge al danno. (*Petr.*)

^h Ch' ogni basso pensíer del cor in' avúlse. (*Id.*)—E.

other inflections, even for similar writings, but those used by eminent authors, which are the following :

1. *io-ⁱ ioⁱ tu-ⁱ i, egli-^e e : noi-ⁱ idmo, eglino-ⁱ iono*

6. *ia, ⁱ i, or ia, ia^k : idmo, idte, iano*

10. *éndo¹* This author and many more have wrongfully attributed these inflections to the verb *Cadére*.

Calére, to care for. Impersonal verb

*1. *cale*

*2. *caléva, or caléa*

*3. *calse*

*4. *calerà, or carrà*

*6. *caglia*

*7. *calerébbe, or carrébbe*

*8. *calésse*

*11. *calúto*

**Cápere, to take.* N.B. This verb, which according to the correction of the *Vocabolario*, made by the Academicians, editors of *Buommattei's Grammar*, has a different pronunciation and signification

from the following, as the accent shows has unfortunately lost all its inflections, except the following, allowed only to poets :

11. *catto,^m* improperly attributed by the author to the following verb :

Cap-ére,ⁿ to contain, or to have room. *Buommattei* and *Pistolessi* giving the conjugation of the verb at length, I shall give it here too ; observing, however, that the few inflections that are sanctioned with authority, will be found accompanied with the same in the *Notes* ; and that the whole of this verb is not of familiar use ; except few inflections. The safest way is to use the verb *Contenérce Entràre, or Esser contenuto*.

*1. *pio,^o i, e : p idmo, éte, piono^o*

*2. *éva, or éa, évi, éva,^q or éa :^r évámo, éváte, évano, or éano^s*

*3. *éi, ésti, è. émmo, éste, érono*

*4. *ero, &c.*

*5. *i, pia : idmo, éte, piana*

ⁱ Or mi sollévo, or éaggio. (*Petr.*)—E.

^k Qual uom ch' aspétti, che sul collo ignúdo
Ad or ad or gli cággia il ferro crudo. (*Tasso.*)

^l Il Nil d' alto caggéndo

Col gran suóno i vicin d' intórno assórda. (*Petr.*)

^m E nel Vicário suo Cristo esser catto. (*Dante.*)—E.

ⁿ Quási credéssero, quéstá passione d' amóre, solaménte nelle sciúcche anime de' giòvani, e non in altra parte capére, e dimoràre.—(*Bocc.*)

Non capére in triángolo du' ottúsi. (*Dante.*)—E.

^o I have not hesitated to reject the arguments of *Pistolessi* and the Editors of *Buommattei's Grammar*, who would prefer the strange inflections of this tense, *io capo, eglino cápono*, to those given above ; since they furnish me at the same time respectable examples from the version of *Marco Polo's Travels*, done before 1300, and of *Firenzuola*, who have both the word *egllino cáppiono*, which sanctions *io cáppio*, being the only one in this tense perfectly analogous to *cáppiono*, having both the accent on the A next to C initial, and the PP being followed by the diphthong IO, the pronunciation of which naturally requires a greater strength on the foregoing consonant.—As to the arguments of the above respectable grammarians being founded upon the analogy of other verbs, I consider them of little weight, against the authority of use, whenever the conjugation of an irregular verb is in question ; for the name itself of irregular seems to imply the want of analogy with other verbs ; to this, however, the above authors have trusted so far, as to admit, rather as errors of MS. and print, the inflection *cáppiono*, found in the translator of *Marco Polo*, and the edition of *Firenzuola*, than to acknowledge the same as classical. A Tuscan ear will, however, always feel hurt at the sound of such inflections as *io capo, eglino cápono* ; hence, no doubt, *Buommattei* inserted *io cappio*, and *Gigli* corrected his inconsistency, by declaring *egllino cápono* as obsolete, and *cáppiono* as regular.—E.

^p Quéstá prima vóglia

Merto di lode, o di biásmo non cape. (*Dante.*)

Mio ben non cape in intellétto umáno. (*Petr.*)—E.

Via fáccialevisi un letto quále egli vi cape. (*Bocc.*)—E.

^q Tanto liétto, ch' egli non capéva nel cuoio. (*Id.*)—E.

^r Secondochè nell' ánimò gli capéa—egli in se medésimò non capéa. (*Id.*)—E.

^s Tante fémmine concorrono nel castéllò, che appéna vi capéano. (*Id.*)—E.

*6. *pia, pi, pia* : *idmo, idte, piano*

*7. *eréi, &c.*

*8. *éssi, &c.*

*10. *éndo*

*11. wanting; and improperly attributed to *catto*, belonging to the foregoing verb.

*Capire, to comprehend, or understand; a regular verb, of general use, conjugated like *Finire*; see the Table above, p. 265. I have only mentioned it here, not to occasion any perplexity to the student on account of the two foregoing verbs being confounded with this.

Cedere, to submit, v. *Concedere*

11. *cedúto*, and never *cesso*

Cérnere, to sift, v. *Scérnere*

Chérere, to demand, a defective verb, and obsolete, except

*1. *io, chéro*,^a *tu cheri*, or *chieri*, *egli, chere*,^x *chiere* : *y* *églino chérano*

*4. *tu cherrúti*

*6. *io*, or *egli chera*

*10. *cheréndo*. The whole of these inflections to be only allowed to poets, who know how to make a proper use of them.

Chié-dere, to ask.

*1. *do, ggo, ggio*, or *Chéggio*, *di, de* : *diámo, déte, dono, ggano, ggiano*, or *Chéggiano*

*3. *si, désti, se* : *démno, déste, sero*

*5. *di, da*, or *gga* : *diámo, déte, dano*, or *ggano*

*6. *da, gga, ggia*, or *Chéggia*, *di*, or *gghi, da, ggia*, or *Cheggia* : *diámo*, or *ggiámo, diáte*, or *ggiáte, dano, ggano, ggiano*, or *Chéggiano*

*10. *déndo*, or *ggéndo*

11. *sto*. ¶ N. B. The inflections preserving the D are the safest in the

familiar style; those with the GG not followed by I will do as well in poetry, or elegant prose; but the other losing the I after CH, must be left to the ancient classics.

Chiúdere, to shut, v. *Assidere*

*Cign-ere, & } to gird
Cin-gere, }

1. *go, gi, ge* : *giámo, géte, gono*

3. *si, gésti, se* : *gémno, géste, sero*

11. *to*

Circoncidere, to circumcise, v. *Dividere*

**Circondúcere*, (obsolete) now

**Circondúrre*, to turn about, v. *Addúre*

Circonsérivere, but better

**Circoserivere*, to limit, v. *Scrivere*

Circonvenire, to circumvent, v. *Venire*

**Cocere*, see *Cuocere*

Có-gliere, or *Corre*, to gather

1. *ghio*, or *lgo*, *gli, glie* : *gliámo, ghíete, gliono*, or *lgono*

3. *lesi, gliéste, lse* : *gliémno, gliéste, lsero*

*4. *rrò*, or *ghierò*,^z &c.

*5. *gli, lga* : *gliámo, ghíete, lgano*

*6. *ghia*, or *lga*, in the singular for the three persons : *gliámo*, better than *lghiamo, ghíete, lgano*, or *ghiano*

*7. *rréi*, or *ghieréi*, &c.

Cólere, to honour. N. B. This verb is only used by poets, in a few inflections, of which the following are the most usual :

1. *io colo*,^a *egli colé*^b

6. *egli colac*

Comméttre, to command, v. *Méttre*

Commuóvere, to affect, v. *Muóvere*

Comparire, to appear, v. *Apparire*

**Compartire*, to distribute, v. *Dormire*

Compiacére, to comply, v. *Piacére*

**Compianniere*, & } to lament, v. *Fran-*
Compiángere, } gere

^a I have rejected the double P from the first and second person plural of this tense, as Pistolesi has done, to shew the removal of the accent, which takes place in these inflections, according to the harmonic principle alleged above, note (a), which see.—E.

u *Mercè ti chero, dulce mio signóre.* (Bocc.)—E.

x *Soccóro a suó perigí altro non chiere.* (Tasso.)

y ——— *Ronia ognóra*

Ti chier inercè da tutti sette i colli. (Petr.)

^z E fu boto a Dio, che io 'l coglieró altrove. (Boccac. Dec. G. 7, n. 6.)—Let us here observe, that it is a mistake of Pistolesi to suppose that Castelvetro has asserted such inflections as these of the verb *Cógliere*, not to have been used by Boccaccio.—The above eminent critic asserts so of the similar inflections of the verbs *Condúrre*, *Torre*, *Trarre*, and *Porre*; and in this he is quite right. See his *Giunta* 70. to Bembo.—E.

a *Che per te consecráto onóro, e colo.* (Petr.)

b *O glánza gentíl? chi Dio ben colé.* (Id.)—E.

c *Lo cuor, che 'n su 'Tamízi anco sí colá.* (Dante.)—E.

‘Cóm-p-iere, see *observation* at next verb

*1. *io, i, ie* : *idmo, idte, iono*

*5. *i, ia* : *idmo, iate, iano*

*6. *ia, i, ia* : *idmo, iate, iano*

‘Comp-ire, to fulfil : see *Empire*

*1. *io, i, ie* : *idmo, ite, iono*

*5. *i, ia* : *idmo, ite, iano*

*6. *ia, i, ia* : *idmo, idte, iano*

¶ N.B. The Romans and Tuscans often conjugate this verb as regularly ending in *isco* ; but no authority supports such inflections : and, since the above conjugation is as often heard in Tuscany as the other, it must be adopted in writing, not only for this verb, but for *Empire* and its compounds too, which are this verb *Com-pire, Riempire, and Adempire*. It is, however, advisable to prefer in all these verbs the termination in *iere*, removing the accent to the syllable before, and saying, *E'mpiere, Riempiere, Adempiere, Còmpiere*, conjugating them all as this last, which see.

‘Compónere, & } to compound, v. Porre
Compóre,

Compréndere, to comprehend v. Préndere

‘Comprímere, to compress v. Esprímere

Comprométtere, to compromise, v. Prométtere

‘Compugnere, & } to grieve, v. Ungere
Compúgnere,

Concé-dere, to grant

*3. *détti, désti, dette* : *demmo, déste, déttero*

This is the most correct conjugation of this tense ; yet, in familiar discourse, or in poetry, we might pass the following too :

3. *io-ssi, or dei, egli-ssc, or dè* : *eglino-ssero, or dèttero*

*11. *dúto*, much better than *sso*

‘Concépere, & } to conceive ; regular like
‘Conce-pire, } Finire

it has besides

1. *egli-pe* in poetry

*3. *io-pétti, or péi* ; *egli-pétte*, and *péo*, (in poetry) *eglino-pérono, or péttero*

*11. *étto* and *púto*. These participles are better than the regular *concepto*

Concérnere, to concern v. Scénnere

Conchiúdere, to conclude, v. Assidere

Concórriere, to concur, v. Córriere

‘Concuócere, to concoct, v. Cuócere

Condescéndere, to condescend, v. Scéndere

Condolére, to complain, v. Dolére

‘Conducere, (obsolete) now

Condúrre, to lead, v. Addúrre

11. *condúttod*, in poetry

Confáre, to become, v. Fare

Configgere, to nail, v. Affliggere

Confóndere, to confound, v. Fóndere

‘Congiugnere, & } to join, v. Giúgnere
‘Congiungere,

‘Cognóscere ; a verb of the same signification and conjugation with the following, of which examples, in the best MS. of the *Decameron*, and other classical works, are innumerable ; but the pupil must now forbear the use of it, it being a token of low education with the Tuscans at present ; since nobody uses it but peasants, and the lowest class of people.

Conó-scere, to know

3. *bbi, scésti, bbe* : *scémmo, scéste, bbero*

11. *sciúto*

Conquídere, to afflict, v. Assídere

‘Conscrivere, to register, v. Scrivere

Conseguíre, to obtain, v. Aborríre

Consentíre, to consent, v. Dormíre

Consístere, to consist, v. Assístere

‘Construúre ; but better *Costruúre*

Conténdere, to quarrel, v. Préndere

Contenére, to contain, v. Tenére

Contórcere, to contort, v. Tórcere

Contradíre, to contradict, v. Díre

Contraffáre, to counterfeit, v. Fare

‘Contrappónere, (obsolete) now

Contrappórre, to oppose, v. Porre

‘Contrággere, }
‘Contráere, & } to contract, v. Trarre
Contráre,

‘Contrascrivere, to write quite the reverse, v. Scrivere

Conveníre, to agree v. Veníre

‘Convertíre, to convert, v. Dormíre

Convíncere, to convict, v. Vínere

Convívere, to live together, v. Vívere

Convólgere, to wallow, v. Vólgere

Copríre, to cover

*1. *copro, or cuóprio* ; *copri, or cuópri* ; *copre, or cuopre* ; *coprídmo, copríte, cópronno, or cuópronno*

*3. *copérsi, or copríi* ; *coprísti, coprí, or copérse* ; *coprímmo, copríste, copríronno, or copérsero*

*5. *cópri, or cuópri*, &c. ¶ N. B. This

^d E' gita al Cielo, ed hammi a tal condúto.

Che gli occhi miei non l'assan loco asciúto. (Petr.)

tense, and all other inflections of this verb, may be found either with the diphthong *uo*, or with *o* alone; but read OBSERVATION II. prefixed to this List of Irregular Verbs, p. 277, to know when the one or the other mode of orthography ought to be adopted.

*11. *coperto*.

Corre, a contraction of *Cogliere*

Corrèggere, to correct, v. *Léggere*

Córrere, to run

3. *rsi, rrésti, rse; rrémmo, rréste, rsero*, more usual than *rsono*

11. *rso*

Corrispóndere, to agree with, v. *Rispóndere*

Corródere, to fret, v. *Ródere*

Corrómpere, to deprave, v. *Rómpere*

Cospérgere, v. *Aspérgere*

Costringere & Costringere, to constrain, v. *Stringere*

‘Costruìro, to construct; regular as *Finire*, but we may also say

*11. *Costrúto*

‘Crédere, to believe. ¶ N. B. This verb is generally regular; but in the preterite the inflections with *ti* ought to be adopted as the best, and sanctioned by the best authors. The following inflections are irregular, but found in authors, and in familiar use in Tuscany even at present.

1. *tu crei, or cre’e* in poetry

3. *io crési, egli crese; eglino crésero*

4. *crederrò, &c.*

7. *crederréi, &c.*

11. *creso*.

Cre-scere, to grow, v. *Conoscere*

Crocifiggere, to crucify, v. *Affiggere*

Cu-ñre, to sew

1. *cio, ci, ce; ciámo, cíte, ciono*

5. *ci, cia; ciámo, cíte, ciano*

6. *cia, &c.*

Cuócere, & Cócere, to cook or bake

1. *cuóco, cuóci, cuóce; cocíamo, cocéte, cuócono*

3. *cossi, cocésti, cosse; cocémmo, cocéste, cóssero*

4. *cocerò, &c.*

7. *coceréi, &c.*

8. *cocéssi, &c.*

10. *cocéndu*

11. *cotto*. ¶ N. B. I have altered this conjugation in some inflections, although the author had published it according to that of *Pistolesi*; for to be accurate in the choice of the two ways of spelling several of its inflections, either with *O* or *UO*, we must attend to OBSERVATION II. prefixed to this List of Irregular Verbs, p. 277.

Cuopríre, v. *Copríre*. ¶ N. B. Notwithstanding the second Observation just now quoted, *Cuopríre* is much inferior to *Copríre*; since, although the Academicians have registered it, they have not been able to produce a single authority to establish the use of this infinitive with the diphthong *UO*.

Dare, to give

1. *do, dai, dà; diámo, date, danno*

3. *diédi, or detti, and dié’f* in poetry; *desti, diéde, dette, or diè; demmo, deste, diédéro, déttero, diédono, diérono*, and in poetry *diér, diéro, g denno*^h

*4. *darò, &c.*

5. *da, dia, and formerly dea; diámo, date, diémo, diano, and déano* in poetry

6. *dia, dii, or dia, dia; diámo, diáte, diéno, or diáno, and déano* in poetry

7. *daréi, &c.*

8. *dessi, dessi, desse; déssimo, deste, déssero, or déssono*

Decadére, to decay, v. *Cadére*

Decidére, to decide, v. *Assidére*

‘Decréscere, to decrease, v. *Conóscere*

‘Dedúcere, (obsolete) now

Dedúrré, to deduce, v. *Addúrré*

Delúdere, to delude, v. *Assidére*

‘Demérgere, to plunge, v. *Aspérgere*

‘Depónere, (obsolete) now

Depórre, to depose, v. *Porre*

‘Deprínnere, to depress, v. *Esprínnere*

Derídere, to deride, v. *Assidére*

Descrívère, to describe, v. *Scrívère*

Detérgere, to scour, v. *Aspérgere*

Detraggere & Detrarre, to detract, v. *Trarre*

Devere, to owe, v. *Dovere*

Diacére, v. *Giacére*

‘Dicadére, to fall short, v. *Cadére*

‘Dicere, (obsolete) v. *Dire*

‘Dicréscere, to diminish, v. *Créscere*

Diféndere, to defend, v. *Préndere*

^a Come cre’, che Fabrizio

Si faccia lieto udendo la novella? (*Petr.*)—E.

^f I die’ in guardia a San Piétro, or non più no. (*Id.*)

^g ——— Tal ripósta diéto. (*Dante.*)

^h Ov’ è il bel cíglio, e l’ una e l’ altra ziella,

Ch’ al corso del mio viver lume dcuno? (*Petr.*)

Diffondere, *to diffuse*, *v.* Fondere
 Dimettere, *to discontinue*, *v.* Mettere
 'Dipartire, *to go from*, *v.* Dormire
 Dipingere, *to paint*, *v.* Cingere
 'Diponere, (*obsolete*) now
 'Diporre, *to depose*, *v.* Porre
 Di-re, *to say*
 1. *co, ci, or Di'*, *ce: ciámo, te, cono*
 2. *ceva, &c.*
 3. *ssi, cèsti, sse: cémmo, cèste, ssero*
 5. *Di'*, *ca: ciámo, te, cano*
 6. *ca, chi, or ca, ca: ciámo, ciáte, cano*
 *8. *cessi, &c.*
 10. *céndo*
 11. *Detto*
 Dirigere, *to direct*, *v.* Erigere
 'Discègliere, *to select*, *v.* Scègliere
 Discendere, *to come down*, *v.* Scèndere
 Discernere, *to perceive*, *v.* Scèrnere
 'Discerre, *v.* Discègliere
 Dischiudere, *to open*, *v.* Assidere
 'Disciogliere, *to untie*, *v.* Cogliere
 Disciorre, *a contraction of Disciogliere*
 Disconvenire, *to misbecome*, *v.* Venire
 Discoprire, *to discover*, *v.* Coprire
 Discorrere, *to discourse*, *v.* Correre
 'Discreocere, *to diminish*, *v.* Conoscere
 'Discuoprire, *to discover*, *v.* Coprire
 Disdire, *to deny*, *v.* Dire
 'Dissentire, *to dissent*, *v.* Dormire
 Disfare, *to undo*, *v.* Fare
 'Disgiugnere, & } *to disjoin*, *v.* Giungere
 Disgiungere,
 Dismettere, *to dismiss*, *v.* Mettere
 Disparire, *to disappear*, *v.* Apparire
 Disperdere, *to disperse*, *v.* Perdere
 11. *disperso*.
 Dispèrgere, *to scatter*, *v.* Aspèrgere
 Dispiacere, *to displease*, *v.* Piacere
 'Dispònere, (*obsolete*) now
 Disporre, *to dispose*, *v.* Porre
 Dissolvere, *to dissolve*, *v.* Risolvere
 'Dissuadere, *to dissuade*, *v.* Persuadere
 Distendere, *to stretch*, *v.* Prendere
 Distin-guere, *to distinguish*
 3. *si, guèsti, se: guémmo, guèste, sero*
 11. *to*
 Distogliere, *to divert from*, *v.* Cogliere
 'Distorcere, *to distort*, *v.* Attorcere
 Distorre, *a contraction of Distogliere*
 'Distruggere, }
 Distrarre, & } *to avert from*, *v.* Trarre
 'Distrarre,

Distruggere, *to destroy*, *v.* Struggere
 'Disudire*, *to forget to have heard*, *v.*
 Udire
 'Disvègliere, }
 Disvèllere, & } *to pluck*, *v.* Svèllere
 'Disverre,
 'Disvòlgere, *to uncreave*, *v.* Vòlgere
 Ditenere, *to detain*, *v.* Tenere
 Divedere, *to show*, *v.* Vedere
 'Divègliere, }
 Divèllere, & } *to root up*, *v.* Svèllere
 'Diverre,
 'Divenire, *to become*, *v.* Venire
 'Divertire, *to amuse*, *v.* Abborrire
 'Divestire, *to strip*, *v.* Dormire
 Dividere, *to divide*, *v.* Assidere
 Divòlgere, *to turn about*, *v.* Vòlgere
 Dolere, *an impersonal verb, which signifies to ache; as Mi duòle la testa, my head aches. It is impersonally conjugated like the next verb.*
 Do-lèrsi, *a reflexive verb, to complain*
 1. *lgo or glio, Duòli, Duble: gliámo, léte, lgono, or gliano*
 3. *lxi, lèsti, lse: lénmo, lèste. lsero*
 ¶ N. B. Boccace, in his Decameron, according to the excellent MS. *Man-nelli* has sanctioned, by his repeated use, these preterites, *io Dolfi, egli Dolfe: eglino Dólfero*; but such inflections are now out of date.
 4. *rrò, &c.*
 5. *Duòli, lga, or glia: gliámo, léte, lgoro, or gliano*
 6. *glia, or lga, lghi, lga, or glia: gliámo, gliáte, gliano, or lgoro.*
 7. *rréi, &c.* The compound tenses of this verb are formed with *Essere*.
 'Dorm-ire, *to sleep*
 *1. *o, i, e: iámo, ite, ono*
 *5. *i, a: iámo, ite, ano*
 *6. *a, a, a: iámo, iáte, áno*
 Dovère, or Devère, *to owe*
 1. *devo, debbo, or déggio, devi, debbi, or dei, deve, debbe, dee, or de' in poetry: dobbiámo, debbiámo, or dovémo, dovíte, devono, débbono; déggiono, or déono, and denno in poetry.* Of the three first inflections belonging to each of the persons in this tense, (the 1st and 2d of the plural only excepted) the first is only for common conversation, or familiar writings; the second is

* The almost only use of this verb is in the proverb handed down to the present age from the times of Brupetti Latini, who died 1294: CHI ODE, NON DISODE; that is to say, People are apt to take advantage of what they hear, and never forget to have heard whatever concerns their interest.—E.

i ————— és'er sue parti denno
 Deliberáre, e commandár altrúii. (Tasso).—E.

the most correct; and the third is poetical.

3. *dovèi*, or *dovètti*, *dovèsti*, *dovè*, or *dovètte*: *dovemmo*, *dovèste*, *doverono*, or *dovètero*

4. *dovrò*, &c.

*5. *debbi*, or *devi*, *deva*, *debba*, or *dèggia*: *dobbiamo*, *dobbiate*, *dèbbano*, *dèvano*, or *dèggiano*.

*6. *debba*, *deva*, and in poetry *dèbbia*, or *dèggia*, *debbi*, *debba*, or *devo*, in poetry *dèggia*, or *dèbbiu*: *dobbiamo*, *dobbiamo*, or *dovèmo*, *dobbiate*, *dèbbano*, in poetry *dèggiano*, *dèvano*, or *dèbbiano*^k

¶ N. B. For the second singular of this tense, the only inflection sanctioned by an almost unanimous use of the best classics, is *debbi* only; but for some of the other four immediately following might pass in conversation, or in familiar writings; although they properly belong to the third person singular.

7. *dovèti*, &c.

9. *dovère*, or *dovère*

¶ N. B. It is astonishing to find the infinitive *Dovère*, which is synonymous with *Dovere*, entirely omitted by the learned *Buonmattei* and his *Editors*, as well as by the copious and accurate *Cinonio*. We scarcely find a few hints of this infinitive, and of the inflections derived from it in *Pistolesi* and *Corticelli*; but neither of them have exhibited one half of the whole, although the greatest part are sanctioned by *Petrarch*, as the *notes*, which I shall annex underneath, to most of them,

will amply shew.—Let the student however observe, that, except the few inflections repeated in the conjugation above, their use is only poetical, but by no means obsolete, as some would have them.

*1. *devo*, *devi*, *deve*^l: *devèmo*^m, *devèten*, *dèrono*

*2. *deveva*, or *devèa*^o, &c.

*3. *devèi*, or *devètti*, &c.

*4. *devrò*, &c.

*5. *devi*, *deva*: *dèrano* *egliino*

*6. *io-deva*, *egli deva*: *egliino dèvano*

*7. *devrèir*, or *devria*ⁿ, *devrèsti*, *devrèbbe*: or *devriò*^l: &c.

*8. *devèssiu*, &c.

*9. *devèrex*

*10. *devèndo*

¶ ONSERVE, the *Vocabolario* inserts *Devère* entirely as synonymous of *Dovère*, and it ought to have even other inflections not marked above: but of these not one could be looked upon as obsolete or vulgar.

Dúcere, & } *to lead*, both obsolete; in-

Dúrre, }

stead of them we make use of *Condúrre*

**Effùndere*, *to effuse*, *v. Fondere*

**Eléggere*, *to elect*, *v. Léggere*

**Elicere*, *to draw*. A defective and poetical verb, of which *Petrarch* and *Tasso* have adopted only the following inflection:

1. *egli éllicev*

I do not recollect of any other in our poets.

**Elùdere*, *to elude*, *v. Assidère*

**Emérgere*, *to emerge*, *v. Aspérgere*

**Empiere*, *to fill*, *v. Cómpiere*

^k Mentre son quèsti alle bell' opre intènti

Perchè dèbbiano tosto in uso porse. (*Tasso*.)

^l Sì ricca donna deve esser contenta. (*Petra*)—E.

^m Devèmo però intèndere. (*Varchi*)—E.

ⁿ Dovète dir pietòsa, e senza sdegno. (*Petr.*)—E.

^o Anzi del mio; che devèa tòrcer gli occhi. (*Id.*)—E.

Che spender si devéano in miglior uso. (*Id.*)

^p See the judicious observation on this tense, by *Pistolesi*, note 21, and *Corticelli*, p. 76.

^q Che devrò far di te cosa gentile. (*Petr.*)—E.

^r Se non fusse mia stella, i' pur devréi. (*Id.*)—E.

^s Pur lei cercàndo, che fuggir devría. (*Id.*)—E.

^t Che piacer ti devría, se tu in' amásti. (*Id.*)—E.

^u Devèsse al próprio onór alzar mai gli occhi. (*Id.*)—E.

^x Gran cagión hai di devér piànger meco. (*Id.*)—E.

^y E paròle e sospiri anco n' éllice. (*Petr.*)

Quèsto finto dolór da molti éllice

L'agrine vere. (*Tasso*)

‘Empíre, *to fill*, *v.* Compíre

¶ N. B. *Boccace*, and the best authors, have never made use of this verb, nor of its compounds, *Adempíre*, *Compíre*, *Riempíre*; they have constantly terminated them in *IERE*, and conjugated them as belonging to the second conjugation, except the tenses 1, 5, & 6, which are found inflected as at *Cómpiere*. Yet poets, and familiar writers in prose, may conjugate them in *IRE*, as *Compíre*, and in common conversation they are more frequently used than those in *IERE*.

‘Emúgnere, & } *to drain*, *v.* Múgnere
‘Emúgnere, }

Equivalére, *to be equivalent*, *v.* Valére
Er-ígere, *to erect*, or *raise*

3. *éssi*, *igésti*, *ésse*: *igémmo*, *igéste*, *éssero*

11. *étto*

Escíre, *v.* Uscíre

Esclúdere, *to exclude*, *v.* Assídere

‘Eseguíre, *to execute*, *v.* Abboríre

Esígere, *to require*

11. *esátto*

Esístere, *to exist*, *v.* Assístere

Esp-éllere, *to expel*

3. *úlsi*, *ellésti*, *úlse*: *ellémo*, *elléste*, *úlsero*

11. *úlso*

‘Espónere (*obsolete*) now

Espórre, *to expose*, *v.* Porre

Espr-ímere, *to express*

3. *éssi*, *imésti*, *ésse*: *imémmo*, *iméste*, *éssero*

11. *éssso*

Esténdere, *to extend*, *v.* Spéndere

Estínguere, *to extinguish*, *v.* Distínguere

‘Estrággere, } *to extract*, *v.* Trarre
‘Estráere, & }
Estrárrre, }

Fácere, (*obsolete*) now

Fare, *to do*

1. *fo*, or *fuccio*, *fai*, *fa*, and *succezz* in poetry: *facciámmo*, *fate*, *funno*

2. *Facévo*, *facéva*, or *facéa*, *facévi*, *facéva*, *facéa*, and *fea* in poetry; *facevámmo*, &c.

3. *feci*, *fe’* or *fei* in poetry, *facésti*, *fece*, *fe*, or *feob* in poetry: *facémmo*, *facéste*, *fécero*, and poetically *féronoc*, *ferod*, and *sennoe*

4. *farò*, &c.

5. *fa*, or *fai*, *fúccia*: *facciámmo*, *fate*, *fúcciano*

6. *fúccia*, *fúcci*, or *fúccia*, *fúccia*: *facciámmo*, *fucciáte*, *fúcciano*

8. *facéssi*, *facéssi*, *facéssse*, and poetically *fesset*: *facéssimo*, *facéste*, *facéssero*

9. *faréi*, *farésti*, *farébhe*, and poetically *faria*: *farémmo*, *faréste*, *fárebbero*, *farébbono*, or *fariano* in poetry

10. *facéndo*

11. *fatto*

‘Féggere (*obsolete*) now Fiédere

¶ N. B. The only inflections of this verb, to be found in the ancient authors, are the following:

*1. *io féggio*: *églino féggiono*

*6. *egli féggia*

*9. *féggere*

Feríre, *to strike*, regular like Finíre

1. *fero*, *feri*, *feré*: are poetical expressions

11. *ferúto* for *feríto*: we read it in Dante, and in some other ancient poets, but *feríto* (regular) is the only inflection used by any modern writer of note.

Fiédere, *to strike*

¶ N. B. A poetical and defective verb, but regular. We only find in authors

z Che pro? se con quégli occhi ella ne face
Di state un ghiaccio, un foco quándo verna? (*Petr.*)

a _____ Audace, e baldò
Il fea degli anni, e dell’ amóre il caldo. (*Tasso.*)

b Itàlia, Itàlia, o tu cui feo la sorte
Dono infelice di bellézze, &c. (*Filicaia.*)

c Certi sì féron sempre con riguárdo. (*Dante.*)—E.

d Molti cadéndo compagna gli fero. (*Tasso.*)

e Ove son le bellézze accólte in ella,
Che gran tempo di me lor vóglia fénno? (*Petr.*)

f Il maggiór don, che Dio per sua larghezza
Fesse creádo, &c. (*Dante.*)

g Chi sa com difénde, e come fere,
Soccórrso a’ suói perigli altro non chere.

these inflections, and even poets ought not to adopt others.

*1. *io fiedo, tu fièdi, h egli fièdi*

*9. *fièlere*.—See besides *Fèggere*, above

Figgere, to fit, v. Affliggere

11. *fitto and fisso*

Fingere, to feign, v. Cingere

Fondere, to melt

3. *fusi, fondèsti, fuse · fondémmo, fon-
dèste, fùsero*

11. *fuso*

Frammètere, to put among, v. Mettere

**Fragnere*, & } to break

Fràngere,

3. *si, gèsti, se: gémmo, gèste, sero*

11. *to*

**Frappònere*, (obsolete) now

Frappóre, to interpose, v. Porre

Friggere, to fry, v. Affliggere

**Fuggire*, to flee, v. Dormire

Fulgere, to be bright

*3. *io fulsi, egli fulse: cglino fùsero*

Giacere, to lie down

1. *ecio, ci, ce: cciamo, cète, cciano*

3. *cqui, cèsti, cque: cémno, cète, cquero*

5. *ci, ecia: cciamo, cète, cciano*

6. *ecia, ecia, ecia: cciamo, cète, cciano*

11. *ciuto*. ¶ N.B. PISTOLESI contends

that many of the inflections of this verb, and all others conjugated like this, should be written with a single C: but the constant practice of our classics and Academicians enables us to establish as an invariable rule; that the double CC should be constantly written in all those inflections having either the diphthong IA or IO after it.

Gire, to go, a defective verb, and used only in poetry

*1. *noi giàmo* (obsolete), *voi gite*

2. *giro, giva, or già, givi, giva, or già:*

giàmo, giètte, giàno, or glano

3. *tu gisti, egli gi, or giò: gimmo, giste, glono*

*5. *gite voi*

*8. *gissi, &c.*

*10. *gendo* (obsolete)

*11. *giù*

Giugnere & } to arrive, or join

Giùngere,

3. *si, gèsti, se: gémmo, gèste, sero*

11. *to*

Illudere, to delude, v. Eludere

Imbère, & } to imbibe, v. Bère, and the

Imbèvere, } N.B. to it.

Immèrgere, to immerse, v. Aspèrgere

**Impèllere*, to impel, v. Espèllere

**Impèndere*, to hang up, v. Prèndere

Impònere, (obsolete) now

Impóre, to order, v. Porre

Imprendere, to undertake, v. Prèndere

Imprimere, to print, v. Esprimere

Inchiudere, to inclose, v. Assidere

Incidere, to engrave, v. Assidere

Includere, to include, v. Assidere

Incòrrere, to incur, v. Còrrere

Incrèscere, to be sorry (impersonal verb)
v. Conòscere

**Inducere*, (obsolete) now

Indurre, to induce, v. Addurre

Infignere, & } to feign, v. Cingere

Infin-gere,

Infondere, to infuse, v. Fondere

**Infragnere*, v. Infrangere

Inframètere, to intermeddle, v. Mètere

Infrangere, to break, v. Frangere

**Inghiottere*, to swallow, v. Abborrire

Ingiugnere, & } to charge, v. Giugnere

Ingiungere,

Inscrivere, to inscribe, v. Scrivere

Inseguire, to pursue, v. Dormire

Insistere, to insist, v. Assistere

Insorgere, to rise against, v. Accorgere

Instruire, better, Istruire

Intèndere, to understand, v. Prèndere

Intercèdere, to intercede, v. Concèdere

Interdire, to prohibit, v. Dire

Intermètere, to interrupt, v. Mètere

**Interpònere*, (obsolete) now

Interpóre, to interpose, v. Porre

Interrumpere, to interrupt, v. Ròmpere

Intertenere, to detain, v. Tenere

Intervenire, to happen, v. Venire

Intignere, & } to dip, v. Cingere

Intingere,

**Intrachiedere*, to shut round, v. Chiudere

Intramètere, to intermeddle, v. Mètere

**Intrapònere*, & } (obsolete) now

Intrappònere,

**Intrapóre*, & } to interpose, v. Porre

Intrappóre,

Intraprendere, to undertake, v. Prèndere

Intraròmpere, to interrupt, v. Ròmpere

Intrattenere, to detain, v. Tenere

Intravènire, & } to happen, v. Venire

Intravvenire,

Intridere, to dilute, or mix, v. Assidere

**Introdúcere*, (obsolete) now

Introdurre, to introduce, v. Addurre

**Intromètere*, to interpose, v. Mètere

^b Ecco io chino le braccia, e t' appresento
Senza difesa il petto; or che nol fièdi? (Tasso.)

Intrúdere, *to intrude*, *v.* Assídere

Invádere, *to invade*, *v.* Persuádere

‘Investíre, *to vest*, *v.* Dormíre

Invólgero, *to cover*, *v.* Vólgero

Invólvere, *to wrap up*, a poetical verb,
See Vólvere

11. *invólútok*

Ire, *to go*. This is a defective verb, and seldom used but by poets. The inflections in use are the following:

*1. *voi ite*

*2. *io, or egli iva . eglino ivano*

*4. *noi irémo, voi iréte*

*5. *ite voi*

6. *egli ea* (obsolete)

11. *ito*. This participle is more used than *andáto*, the regular participle of the verb *Andáre*.

Istruíre, *to instruct*, *v.* Costruíre

‘Languíre, *to languish*, *v.* Abborríre

Le-dere, *to offend*

3. *si, destí, se: démmo déste, sero*

11. *so*

Lécere, a poetical verb, *v.* Lácere

Leggere, *to read*

3. *ssi, ggésti, sse: ggémmo, ggéste, ssero*

*6. *tu-gghi*, better than *tu-gga*

11. *to*

Lácere, or Lécere, *to be lawful, permitted*, &c. A defective and impersonal verb, which is seldom used but in poetry. The only inflections of this verb are

*1. *egli lece*^m, and *egli lice*ⁿ

*11. *lícito*, and *lécito*

Líquefare, *to melt*, *v.* Fare

Lú-cere, *to shine*. This verb is without a participle.

3. *ssi, césti, sse: cémmo, céste, ssero*

‘Maledícere, (obsolete) now

Maledíre, *to curse*, *v.* Dire

Malfáre, *to do wrong*, *v.* Fare

‘Manére, (obsolete) *v.* Rimanére

‘Manométtere, *to make the first cut*, *v.*

Méttere

Mantenére, *to mainta'n*, *v.* Tenére

‘Mentíre, *to lie*, *v.* Dormíre

Mérgere, *to plunge*, *v.* Aspérgere

Mescere or Mesciere, *to mix*, *to pour out*,
Mescio, Mesci, Mescé, &c.

Méttere, *to put*

3. *misi, mettésti, mise: meténmo, met-téste, mísero*

11. *nesso*, and *misoo* in poetry

Misfáre, *to perpetrate*, *v.* Fare

Mór-dere, *to bite*

3. *si, destí, se: démmo, déste, sero*

11. *so*

Moríre, *to die*

1. *muóio*, and poetically, *morop*, *muóri*, *muóre*, or poetically *móre: muoiáno*, or *moridámo, moríte, muóiono*, or *mórono*

3. *moríi, morísti, morí*, and *morioi* in poetry: &c.

4. *morrà*, better than *morirò*, &c.

5. *muóri*, or poetically *mori*, *muóia*, or poetically *mora: muoiáno, or moriámo, moríte, muóiano*, or *mórono*

6. *muóiu, muói, muóia: muoiáno, muoiáte, muóiano*

7. *morréi*, better than *moriréi*, &c.

11. *morio*, which is sometimes used for

ucciso, killed. ¶ N. B. See OBSERVA-

TION II. p. 277. prefixed to this LIST

of the Irregular Verbs, concerning the

inflections having the diphthong *UO*,

or *O* alone.—As to *muoiáno*, it ought

to be admitted, and looked upon as an

exception, where the *UO* is retained,

on account that nothing but vowels

separate it from the accent, so that

they form all together a quadriph-

thong. See what was observed above,

at p. 254 and 255, n. 54 and 56.—See

also OBSERVATION II. above quoted.

Móvere, *to move*, *v.* Muóvere

‘Muggíre, *to bellow*; a regular verb, but poets say

*1. *egli mugget*

Múgnere, & } *to milk*
Mún-gere }

ⁱ Feco il nemico è qui; mira la polve,

Che sott' orride nube il cielo invólve. (*Tasso*.)

^k Ch' è di tórbidi núvoli invólúto. (*Dante*.)—E.

^l Ite rime dolénti al duro sasso. (*Petr.*)—E.

^m ——— Omái ti lece

Per te stesso parlár con chi ti piáce. (*Id.*)

ⁿ Se dir lice, e conviénsi;

Vérgine d' alti sensi. (*Id.*)

^o Ov' Eteócle col fratel fu miso. (*Dante*.)

^p Mille volte il dì moro, e mille nasco. (*Petr.*)

^q E tal morfo qual visse. (*Dante*.)

^r Mugge in mandra l'arinénto. (*Guarini*.)—E.

3. *si, gésiti, se: gémmo gésite, sero*

11. *to*

Muóvere, or Móverc, *to move*

1. *muóvo, muóvi, muóve: moviámo, moveíte, muóvono*

3. *moeti, movéste, mosse: movémmo, movéste, móssero*

11. *mosso.* ¶ N. B. The present and preterite of this verb ought to be conjugated as above; but as to the other tenses, see the said OBSERVATION II. prefixed to this LIST of irregular verbs, to know when to adopt *UO*, or when it must be changed into the simple *O*

NÁ-scere, *to be born*

3. *equi, scésti, eque: scémmo, scéste, cquero*

*11. *to*

Nascóndere, v. Ascóndere

*11. *nascóso*, better than *nascósto*

*Negáre, *to deny*, a regular verb like *Parláre*; but it may be conjugated as follows, in these tenses and persons. See the same OBSERVATION II. prefixed to this LIST.

1. *io niégo, tu nieghi, egli niéga: églino niégano*

*5. *niéga tu, niéghi igli: n'éghino eglino*

*6. *io, tu, and eglino niéghi: eglino niégh'no*

Neg ígere, *to neglect*

3. *éssi, igésti, ésse: igémmo, igéste, éssero*

11. *étto*

*Nudríre, v. Nntíre

Nuócere, *to hurt*

1. *nuóco, nuóci, nuóce: núciamo, núcete, nuócono, or núciono*

3. *nóqui, nocésti, nóque: nocémmo, nocéste, nóquero*

5. *nuóci, nuóca, or núccia: nociámo, nocéte, nuócano*

*6. *nuóca, nuóca, nuóca*: and poets say to all the three persons singular, *núccia*: and plural, *nociámo, nociáte, nuócano*; and in poetry, *nócciano*

*11. *nociáto.* ¶ N. B. To know when to adopt, or when to reject the diphthong *UO* in this verb, read OBSERVATION II. prefixed to this LIST of Irregular Verbs, p. 277. But its preterite must be conjugated as above.

*Nutríre, *to nourish*, v. Abboríre

*Occídere, v. Uccídere. ¶ N. B. We must at present consider this verb as only poetical, since neither use, nor

the best MS. of Boccace, confirm the quotations given in the *Vocabolario*. Even the best MSS. of *Petrarca* have this verb only *once*, as quoted in the note. See the celebrated edition by *Bandini*, Librarian to the MEDICEO-LAURENZIANA. Florence, 1764, 8vo.

Occórrere, *to happen*, v. Córriere

*Odiáre, *to hate*

The only irregularity of this verb consists in the necessity of writing the following second persons plural with an *j* *lungo*, to distinguish them from the very same persons of the verb *Udire*, which see.

1. *tu odj.*

6. *tu odj.* ¶ N. B. The same orthography in the same persons ought to be observed in some other verbs; as, *Varíare*, to vary; *Alleríare*, to relieve; *Spaziáre*, to expatiate, &c. in order that they might not be confounded with others ending in *ARE* in the infinitive, and very different in their signification, as *Varáre*, to tow a ship; *Alleráre*, to train up a child; *Spaz-záre*, to sweep, &c.

Odiúre, (*obsolete*) v. Udiúre

Offéndere, *to offend*, v. Priéndere

*Offévere (*obsolete*) now

*Offetúre, &

Off-úre, (*familiar*) } *to offer*

*1. *ero, erisco, and ro; eri, erisci, and ri; erisce, and re: eriómo, and riámio; eríte, and ríte; eriscono, and rono*

*2. *eríva, and ríva, &c.*

*3. *eríi, érsi, and ríi; erísti, and rísti, erí, érse, and rí: erímmo, and rímmo; eríste, and ríste; erírono, érsero, and rírono*

*4. *erirò, errò, and rirò, &c.*

*5. *erísci, eri, and rí; erísca, era, and ra; eríamo, and riámio; eríto, and ríte; eríscono, and rano*

*6. *erísca, eri, era, and ra; eríschi, eri, and rí; erísca, era, and ra: eríamo, and riámio; eríste, and riáte; eríscono and rano*

*7. *eríssi, and ríssi, &c.*

*8. *eriréi, erréi, and riréi, &c.*

*10. *eréndo, and réndo*

11. *érto, and erlto.* ¶ N. B. Not to cause any confusion, let the student observe, that the first inflection to each person and tense is the classical and elegant one, and the last is in use in familiar style and conversation.

Off-úre, *to smell*, a defective verb

*1. *tu oli*

*2. *va, vi, va*: *eglino-vano*
Ométtere, *to omit*, v. Mèttère
'Oppòuere, (*obsolete*) now
Oppòire, *to oppose*, v. Porre
Opprímere, *to oppress*, v. Esprímere
Ottènere, *to obtain*, v. Tenére
Pa-rére, *to appear*

1. *io, ri, re*: *íamo, réte, iono*

3. *rvi, résti, rvo*: *rémno, réste, rvero*

¶ N. B. We find sometimes in poetry,
io Parsi, egli Parse: *eglino Púrsero*

4. *rrò, &c.*

5. *ri, ia*: *íamo, réte, iano*

6. *ia, ia, ia*: *íamo, riáte, iano*

7. *rréi, &c.*

11. *riúto*, better than *rso*

The compound tenses are formed with
the auxiliary verb *essere*

'Paríre, *to divide*, or *to set out*, conjugated like *Abborrire*, in the first signification; and like *Dormire* in the second.
Páscere, *to feed*; regular, except

*11. *pasciúto*

Where an *I* is only added to preserve
the sound of *SC*.

'Patire, *to suffer*, v. Abborrire

Pavet, *he fears*, the only poetical inflection of a defective verb, from the Latin *paveo*

Péntere, (*obsolete*) now

Pentíre, *to repent*, v. Dormire

Perc-nótere, *to strike*

3. *óssi, otésti, ósse*: *otémno otéste, óssero*

11. *óssso*. ¶ N. B. The above tenses are to be written as here shewn; but to know when the diphthong *UO* is to be retained or rejected in other tenses, see OBSERVATION II. prefixed to this List, at p. 277.

Pér-dere, *to lose*

*3. *déi, désti, dè*: *démno, déste, dérono*

*11. *dúto*. ¶ N. B. The above are the only correct inflections to be used in writing, or in familiar style.

The following are heard in Tuscany; but ought to be allowed only to very eminent poets:

3. *io-détti*, or *si*; *egli-dette*, or *se*; *eglino-déttero*, or *sero*

*11. *so*

As to the inflections of the preterite *io Perdio*, or *Perdéo*, *egli Perddo*, the rhyme alone can excuse them; and *noi Pérsemo*, or *Pérsamo*, is a shameful error of the Tuscans.

'Períre, *to perish*, v. Abborrire

Permanére, *to continue*, v. Rimanére

Permèttère, *to permit*, v. Mèttère

'Perseguíre, *to pursue*, v. Dormíre

Persístere, *to persevere*, v. Assístere

'Persna-dére, *to persuade*

*3. *io-dei*, or *désti*, *egli-dè*, or *dette*; *eglino-dérono*, or *déttero*

*11. *so*

At present we hear in conversation,

3. *io-si, egli-se*; *eglino-sero*

Preveníre, *to reach*, v. Véníre

'Pervértire, *to pervert*, v. Dormíre

Piacére, *to please*, v. Giacére

Piáguere, & } *to weep*, v. Frángere

Piángere, & } *to paint*, v. Cíngere

Píngere, & } *to paint*, v. Cíngere

Pió-vere, *to rain*, an impersonal verb

3. *vve*; *vvero*; and sometimes *bbe*; and *bbero*

Pónere, (*obsolete*) v. Porre

Pórgere, *to present*, v. Accórgere

Po-rre, anciently Pónere, *to put*

1. *ngo, ni, ne*: *niámno*, or *gnamo*, better than *nghiámno, néte, ngono*

2. *néva, &c.*

3. *si, nésti, se*: *niémno, néste, séro*

4. *rrò, &c.*

5. *ni, nga*: *niámno*, or *gnámno*, better than *nghiámno, néte, ngano*

*6. *nga, nghi*, better than *nga, nga*: *niámno*, or *gnámno*, better than *nghiámno, niáte*, or *gnáte*, better than *nghiáte, ngano*, better than *nghino*

7. *rréi, &c.*

8. *néssi, &c.*

9. *nere*, (*obsolete*)

10. *néndo*

11. *sto*

'Postpónere, (*obsolete*) now

Pospórrre, *to postpone*, v. Porre

Possedére, *to possess*, v. Sedére

Po-tére, *to be able*

1. *ssso, Puói, Può*, and *Puóte* in poetry;

¹ E quèlla, in cui l'etade

Nostra si mira, la qual piómbo, o legno

Vedéndo è, chi non pave. (*Petr.*)

Nè così di leggiér si turba, o pave. (*Tasso.*)

^u Quèsti, or Macóne adóra, e su Chri-tiáno

Ma i primi riti ancor lasciár non puóte. (*Tasso.*)

ssiâmo, and in poetry *témo*^x, *téte*, *sono*, and *nos* in poetry

3. *tei*, *téste*, *tè*, and in poetry *teoz*; *tém-mo*, *téste*, *térono*. ¶ N. B. The inflections *io-tétti*, *egli-tette*: *égli-no-téttero*, are of a familiar use.

4. *trò*, &c.

5. wanted.

6. *ssa*, *ssi*, or *ssa*, *ssa*: *ssiâmo*, *ssiâte*, *ssâno*

7. *tréi*, *trésti*, *trébble*, *tria*, or *ria*³ in poetry: *trém-mo*, *tréste*, *trébbero*, and *nlano*, in poetry.

**Precllere*, to cut off, v. *Assidere*

**Preclrrere*, to forerun, v. *Correre*

**Preclire*, to predict, v. *Dire*

**Prefiggere*, to prefix, v. *Antigere*

**Pregäre*, to pray. ¶ N. B. This verb is regular, but, from its obsolete infinitive *Priegäre*, it may be conjugated thus in the following tenses and persons:

1. *Io priéga*, *tu priégghi*, *egli priéga*: *égli-no*, *priégano*

5. *priéga tu*, *priégghi egli*: *priégghino* *égli-no*

6. *Io priégghi*, *tu priégghi*, *egli priégghino* *égli-no* *priégghino*

See OBSERVATION II. p. 277.

**Premiètere*, to promise, v. *Mèttère*

**Pré-ndere*, to take

3. *si*, better than *n-téi*, *n-ésti*, *se*; better than *ndè*: *ndém-mo*, *ndéste*, *sero*, better than *ndérono*

11. *so*

**Prepónere* (obsolete) now

**Prepórre*, to prefer, v. *Porre*

**Prescrivere*, to prescribe, v. *Scrivere*

**Presclère*, to preside, v. *Sedère*

**Presúmere*, to presume, v. *Assumere*

**Presupponere*, (obsolete) now

**Presuppórre*, to presuppose, v. *Porre*

**Preténdere*, to pretend, v. *Préndere*

**Prevalère*, to prevail, v. *Valère*

**Prevedère*, to foresee, v. *Vedère*

**Prevenire*, to prevent, v. *Venire*

**Priegäre*, (obsolete) v. *Prezäre*

**Priémere*, to squeeze. ¶ N. B. This verb of classical authority is now out of use; and never existed but in those inflections in which the accent is laid upon the diphthong *IE*; according to the principle established in OBSERVATION

II. p. 277. We now say *Prémere*, which is regular.

**Prodúcere*, (obsolete) now

**Prodúrre*, to produce, v. *Addúrre*

**Proferire*, v. *Profferire*

**Profferere*, (obsolete) now

**Profferire*, to offer, v. *Offerire*

¶ N. B. But take care, wherever three inflections are found in *Offerire*, the first is the classical one for *Profferire*, and the second the familiar one; but the third cannot be applied to this verb at all: and wherever the inflections are only two, the second of them cannot be adapted to this verb.

**Profóndere*, to dissipate, v. *Fóndere*

**Prométtère*, to promise, v. *Méttère*

**Promóvere*, & } to promote, v. *Muóvere*

**Promuóvere*, }

**Propónere*, (obsolete) now

**Propórre*, to propose, v. *Porre*

**Prorómperre*, to break forth, v. *Rómperre*

**Prosciógliere*, & } to absolve, v. *Cóg-*

**Prosciórre*, }

**Proscrivere*, to prescribe, v. *Scrivere*

**Prosequire*, to prosecute, v. *Seguirre*

**Prosúmere*, to presume, v. *Assumere*

**Protéggere*, to protect, v. *Léggere*

**Proténdere*, to stretch, v. *Téndere*

**Protière*,

**Protrággere*, & } to protract, v. *Trárrre*

**Protrárrre*,

**Provedère*, to provide, v. *Vedère*

**Provenire*, to proceed, v. *Venire*

**Provedère*, to provide

**Púgnere*, & } to prick, v. *Ungere*

**Púngere*,

**Putrefäre*, to putrify, v. *Färe*

**Raccéndere*, to kindle, v. *Accéndere*

**Racchiúdere*, to enclose, v. *Assidere*

**Raccógliere*, & } to gather, v. *Cógliere*

**Raccórre*,

**Rádere*, to shave, v. *Persnadère*

**Raggiúgnere*, & } to rejoin, v. *Giúgnere*

**Raggiúgnere*,

**Rattenère*, to detain, v. *Tenère*

**Ravvólgere*, to weep, v. *Vólgere*

**Recclere*, to recede, v. *Concédere*

**Rec-ere*, to vomit

1. *io*, *i*, *e*: *iâmo*, *éte*, *iono*

5. *i*, *ia*: *iâmo*, *éte*, *iâno*

6. *ia*, *i*, or *ia*, *ia*: *iâmo*, *iâte*, *iâno*

11. *iâto*

^x U' non potémno enträre omái senz' ira. (*Dante*.)—E.

^y ————— alle tue bráccia

Che senóter forte, e sollevárla ponnó. (*Petr.*)

^z Queste fur l'arti, onde mill' alme e mille

Prénder furtivaménte ella potéo. (*Tasso*.)

^a Ma qual suon poíra mai sálir tant alto? (*Petr.*)

Recidere, *to cut*, *v.* Assidere

Red-ire, *to redeem*

3. *énsi, imésti, éuse: imémmo, iméste, énséro*

11. *énto*

‘Redire, & } *to return*, both *obsolete*

‘Redire, & }
N. B. Their conjugation was like that of *Dormire*, except that the first of them sometimes terminated in some persons of the present tense indicative mood, as the verb *Veire*, viz. *io reggo, noi reggiámo, egliu reggono*, which inflections at present belong only to the verb *Réggere*.—The poets now use the regular verb *Ridere*, of which however no inflection should be adopted, without being instanced in good authors.

Réggere, *to govern*, *v.* Léggere

‘Rénd-ere, *to tender*

*3. *ei*, better than *étti, ésti*; *è*, better than *élle*: *émno, éste, érono*, better than *éttero*.—To write *resi, cgli, rese: égliu résero*, will always be a fault, except for poets. They may pass in conversation too.

*11. *úto*, never write *Reso*, except in poetry in the familiar style.

Repéllere, *to repulse*, *v.* Espéllere

Reprimere, *to repress*, *v.* Espimere

Rescrivere, *to transcribe*, *v.* Scrivere

Resistere, *to resist*, *v.* Assistere

‘Respignere, & } *to repulse*, *v.* Cingere

‘Respíngere, & }

Retrocédere, *to recede*, *v.* Concédere

Riaccéndere, *to re-kindle*, *v.* Accéndere

‘Riandáre, *to revolve*, *v.* Andáre

¶ N. B. Salvati has used in the imperative the inflection *riánda*, which would prove this verb regular; but other quotations by *Pistolesi*, and in the *Vocabolario Della Crusca*, both at *Andáre* and *Riandáre*, prove the above inflection as obsolete as *anda* is, instead of *va* in *Audáre*; and that the best method is to conjugate this verb irregular, and to look upon it as defective in all those inflections, which should be formed from the short ones of *Andáre*, such as *vo, vai, va*; instead of which we may have recourse to the verb *Esamináre*, or other expressions suggested by the Academicians, at the § of this verb.

Riapíre, *to re-open*, *v.* Apíre

‘Riárdere, *to turn again*, *v.* Ardere

Riavére, *to have again*, *v.* Avére

‘Ribenedíre, *to bless again*, *v.* Bere

Ricadére, *to relapse*, *v.* Cadére

¶ N. B. Although we could not say *Ricággere*, yet this verb, in the high style, may have all the inflections of the verb *Cággere*, which see.

‘Ricévere, *to receive*, regular, but

3. *io ricevétti*, better than *ricevéi*, &c.

‘Richiédere, *to request*, *v.* Chiédere

‘Richiúdere, *to shut again*, *v.* Assidere

‘Ricidére, *to cut*, *v.* Assidere

Ricégnere, *to gird*, *v.* Cingere

‘Ricógliere, & } *to gather*, *v.* Cogliere

‘Ricórre, & }

‘Ricomponere, (*obsolete*) now

Ricomporre, *to compose again*, *v.* Porre

‘Riconducere, (*obsolete*) now

Ricondurre, *to re-conduct*, *v.* Addurre

‘Ricongiungere, & } *to re-unite*, *v.*

‘Ricongiungere, & } Giungere

Riconoscere, *to know again*, *v.* Conós-

cere

‘Riconvenire, *to summon again*, *v.* Ven-

ire

‘Riconvertire, *to convert again*, *v.* Dor-

mare

Ricopíre, *to cover again*, *v.* Copíre

Ricórrere, *to have recourse*, *v.* Córrere

Ricrédere, *to disburse*, *v.* Crédere

‘Ricéscere, *to augment*, *v.* Conóscere

‘Riencéere, *to stew again*, *v.* Cuócere

‘Riencopíre, *to cover again*, *v.* Copíre

‘Ricucíre, *to sew up again*, *v.* Cucíre

‘Ridáre, *to give again*, *v.* Dare

Ridére, *to laugh*, *v.* Assidere

Ridíre, *to repeat*, *v.* Dire

‘Ridúcere, (*obsolete*) now

Ridurre, *to reduce*, *v.* Addurre

‘Ridére, *to return*, *v.* Redire

‘Riempíre, *to fill again*, *v.* Cómplere

‘Riempíre, *to fill again*, *v.* Cómplere, &

Empíre

Rifáre, *to do again*, *v.* Fare

Rifóndere, *to new cast*, *v.* Fóndere

‘Rifiágnere, & } *to reflect*, *v.* Frángere

Rifrángere, & }

but say

*11. *rifrátto*

Rifríggere, *to fry again*, *v.* Affíggere

‘Rifugíre, *to retire*, *v.* Dormíre

‘Rifúlgere, *to shine*, *v.* Fúlgere

Riléggere, *to read again*, *v.* Léggere

Rilúcere, *to shine*, *v.* Lúcere

Rima-nére, *to dwell*

1. *ngo, ní, ne: niámo, néte, ngono*

3. *si, nésti, se: némmo, neste, sero,*

better than *sono*

4. *rrò, &c.*

5. *ni, nga: niámo, néte, ngáno*

6. *nga, ngí, or nga, nga: niámo, niáte,*

ngano

7. *rrí, &c.*

11. so, better than *sto*
 Rinétte re, to replace, v. Mèttere
 Rinórdere, to feel remorse, v. Mórdere
 Rimóvere, & } to remove, v. Muóvere
 Rimúovere, }
 Rináscere, to be born again, v. Náscere
 Rinchiúdere, to inclose, v. As-ídere
 Rinceréscere, to be displaced, v. Cono-
 scere
 'Rintonáre, to rebound, v. Sonáre
 Rinveníre, to find out, v. Veníre
 Rinvestíre, to re-vest, v. Dormíre
 Rinvólgeré, to wrap up, v. Vólgeré
 'Ripartíre, to divide again; to set out
 again, v. Partíre
 'Ripéntere, (obsolete) now
 'Ripéntíre, to repent, v. Dormíre
 Ripercuóútere, to strike back, v. Percuó-
 tere
 Ripérdere, to lose again, v. Pérdere
 'Ripiágnere, & } to weep again, v. Pián-
 Ripiángere, } gere
 'Ripónere, (obsolete) now
 Ripórre, to replace, v. Porre
 Ripréndere, to take back, v. Préndere
 Risapére, to be told of, v. Sapére
 'Risécgliere, & } to choose again, v. Scé-
 'Risécérre, } gliere
 'Riscoprare, to discover again, v. Copríre
 Riscrívere, to write again, v. Scrívere
 'Riscuopríre, to discover again, v. Copríre
 Riscuóútere, to exact, v. Percuóútere
 Risedére, to reside, v. Sedére
 'Riséntíre, to awaken, v. Dormíre
 Risól-vere, to resolve
 3. *vét, or vétti, vétti, vè, or vétte: vém-
 mo, véste, vérono, or véttero*
 11. *úto.*
 Risonáre, to resound, v. Sonáre
 Risórgere, to rise again, v. Accórgere
 'Risospígnere, & } to drive back, v. Cín-
 'Riso-spígnere, } gere
 Risoveníre, to remember, v. Veníre
 'Rispígnere, & } to repulse, v. Cíngere
 'Rispígnere, }
 Rispo-ndere, to answer
 3. *si, ndésti, se: ndémmo, ndéste, sera*
 11. *sto*

'Ristrígnere, & } to restrain, v. Stríngere
 Ristríngere, }
 Ritenére, to retain, v. Tenére
 Ritíngere, to die again, v. Cíngere
 Ritógliere, to retake, v. Tógliere
 Rotórcere, to twist back, v. Tórcere
 Ritórre, a contraction of Ritógliere
 'Ritrággere, (obsolete) now
 Ritráere, & } to extract, v. Trarre
 'Ritrárrre, }
 Rivédére, to revise, v. Vedére
 Rivéndere, to re-sell, v. Véndere
 Riveníre, to return, v. Veníre
 'Rivestíre, to clothe again, v. Dormíre
 Rivívere, to come to life again, v. Vivere
 Rivólgeré, to revolve, v. Vólgeré
 'Rivolvére, to revolve, v. Vólvére
 Riuscíre, to succeed, v. Uscíre
 Ródere, to gnaw, v. Assídere
 Rómperre, to break

3. *ruppi, rompésti, ruppe: rompmmo,
 rompéste, rúppera*

*9. *rompre* in poetry b

11. *rotto*

'Ruggíre, to roar, a regular verb; but
 poets say

*1. *egli rugge e*

Saglíre (obsolete) v. Salíre

¶ N. B. This verb is regular, and is
 met with, in all its inflections, in the
 ancient authors.—At present none are
 in use but those given underneath, as
 belonging to the verb *Salíre*, although
 clearly derived from the infinitive *Sa-
 glíre*. Others, besides them, might be
 used (though seldom met with), in
 which the emphasis falls precisely on
 the vowel immediately before the *GL*,
 which must also be followed by one of
 the diphthongs *IA, IE, IO*, or by *I*
 standing almost for two *I*'s, as *io sá-
 glió, tú saglió*, (being almost *tu sagliú*),
églino ságlino, &c.—The student, how-
 ever, will do well to use only the given
 conjugation of the next verb

Sal-íre, to ascend

1. *go, i, e: Sagliámoi, better than
 gháámo, íte, gáno*

b Arder con gli occhi e rompre ogni aspro scóglio. (Petr.)—E.

c Ruggé il leone al bosco. (Guarini.)—E.

d Coa Pollion, che 'n tál supérbia salse. (Petr.)—E.

e Delle prime notizie uomó non sape. (Dante.)

The antiquity of this inflection of the verb *Sapére*, in prose, will appear from the following interesting passage in G. Villani, *Lib. 6, Cap. 83*.—"Negli anni di Christo 1260. tutti i baroni d' intorno propuoseró, e furono in concordia, per lo meglio di parte Ghibellina, di disfare al tutto la Città di Firenze, e di recarla a borgora; acciochè di suo stato mai non fosse rinomó, fama né potere. Alla qual proposta si levó, e contraddisse il valente, e savio Cavaliere M. Farinata degli Uberti, e propuose in sua diceria, i due antichi, e grossi proverbi; che

*3. Regular; but the poets say,
io salsi, egli salsed: *églino sálsero*

*5. i, ga: *Sagliámo*, better than -*ghiámo*, *ite*, *gano*

*6. ga, ghi, better than *ga*, *ga*: *Sagliámo*, better than *ghiámo*: *Sagliúte*, better than *ghiúte*, *gano*

¶ N. B. For other inflections with a *GL*, still in use, see those given above, at *Saglère*

Sapére, to know

1. so, sai, sa: *suppiámo*, *sapéte*, *sanno*.

In the ancients, and in poetry, we find *tu sapi, egli sape* ^e

3. *seppi*, *sapéstí*, *seppe*: *sapémmo*, *sapéste*, *séppero*

4. *saprò*, &c.

5. *sappi*, *sáppia*: *seppiúmo*, *sappiúte*, *sáppiano*

6. *sáppia*, &c. Also *tu sappi*

7. *sapréi*, &c.

**Savére* (obsolete) now *Sapére*

Sculére, to decay, v. *Cadére*

Scé-gliere, to choose

*1. *igo*, *gli*, *glie*: *gliámo*, *gliúte*, *lgono*

3. *lsi*, *gliésti*, *lse*: *gliémmo*, *gliéste*, *lsero*

*5. *gli*, *lga*: *gliámo*, *gliúte*, *lgano*

*6. *lga*, *lga*, *lga*: *gliámo*, *gliúte*, *lgano*

*9. *rre*, or as above

11. *ilo*

Scé-ndere, to descend

3. *si*, *ndésti*, *se*: *ndémmo*, *ndéste*, *sero*

11. *so*

Scér-nere, to discern

3. *si*, *nésti*, *se*: *némmo*, *néste*, *sero*

And let it be observed, that *Cérnere* is conjugated like this verb; but *Con-cérnere* and *Discérnere* are regular, though deprived of their participle, which inflection in the verb *Cérnere* is regular, and in *Scérnere* does not appear to exist, any more than in the other two verbs.

**Scerre*, a contraction of *Scégliere*

Schiúdere, to open, v. *Assídere*

Sciógliere, & } to untie, v. *Cógliere*
Sciórre,

Scomméttere, to bet, v. *Méttere*

**Scomponére*, & } to discompose, v. *Pórre*
Scompórre,

Sconfiggere, to rout, v. *Affliggere*

Scontóicere, to wrest, v. *Tórcere*

Sconveníre, to misbecome, v. *Veníre*

Sconvólgeré, to confound, v. *Vólgeré*

Scopríre, to uncover, v. *Copríre*

Scórgere, to discover, v. *Accórgere*

Scórrere, to run slow, v. *Córrere*

Scrí-veré, to write

3. *ssi*, *vésti*, *sse*: *vémmo*, *véste*, *sséro*

11. *tto*

**Scuáire*, to unrip, v. *Cuáire*

**Scuopríre*, to discover, v. *Copríre*

Scuótere, to shake, v. *Percuótere*

**Sdáre*, to leave off, v. *Dare*

**Sdruáire*, to rip open, v. *Cuáire*

Sedére, to sit down

1. *seggo*, or *siédo*, *siédi*, *siéde*: *sedíamo*, or poetically *seggíamo*, *sedéte*, *séggono*, or *siédano*

5. *siédi*, *siégga*, or *siéda*: *sedíamo*, or poetically *seggíamo*, *sedéte*, *séggano*, or *siédano*

*6. *siéda*, or *segga*, *siédi*, or *segghi*, *sedíamo*, or poetically *seggíamo*; *sedíate*, or poetically *seggíate*; *siédano*, or *séggano*

*10. *sedéndo*, or poetically *seggéndo*, &c.

¶ N. B. To know in what inflections of this verb the diphthong *IE* may be introduced, see OBSERVATION II. at p. 277.—OBSERVE also, that the poets have used the following inflections:

*1. *io séggiof*: *églino séggiono*

*6. *io séggiaž*, *tu segge*

**Sedúcere* (obsolete) now

Sedúrre, to seduce, v. *Addúrre*

Seguíre, to follow. A regular verb among the ancient classics; but now we conjugate it like *Dormére*; observing, however, that

“ dicono. Come asino sape, così minuzza rape; e l'assi capra zoppa, se lupo non la 'ntoppa. I quali due proverbj rinnestrò in uno dicendo. Come asino sape, sì va capra zoppa; così minuzza rape, se il lupo non la 'ntoppa: Recando poi con savie parole esempio, e comperazione sopra il grosso proverbio; e come era follia di ciò parlare, e che gran danno, e pericolo ne potea avvenire: E che se altri, che egli non fosse, mentre che avesse vita in corpo, con la spada in mano la difenderebbe.—Sicchè per un buono.—e vertudioso Cittadino, che fece a modo, e guisa del buono Camillo di Roma—scampò la nostra città di Firenze da tanta furia, distruggimento e ruina.”—For the explanation of the above two proverbjs, see the Vocabolario della Crusca, at the words *ASINO* and *CAPRA*.—E.

f E 'l Po dove doglióso, e grave or séggio. (*Petr.*)—E.

g Là v' io séggia d'amór pensóso, e scriva. (*Id.*)—E.

1. *ségua*, is better than *siégua*, &c.—
In poetry, *io sego*^h

*5. *ségui*, &c.

*6. *ségua*, &c.

¶ N. B. PISTOLESI, on the single authority of the Chevalier *Baldracani's* 37th Annotation to CINOSSIO, admits of the diphthong IE in this verb, in all those inflections having the emphasis upon its E, according to the just now quoted OBSERVATION II. But since neither *Boccaccio*, *Petrarca*, nor any of the classics quoted in the *Vocabolario*, exhibit any instance of such inflections, they cannot be admitted into any correct writing, although use might sanction them in the familiar and colloquial style.

*Sentire, to hear, v. Dormire

*Servire, to serve, v. Dormire

*Sfare, to undr, v. Fare

*Sfuggire, to shun, v. Dormire

Silere, to be silent, a defective verb, used only in poetry i.—No inflection ought to be adopted without being instanced in some good author.

*Smentire, to give the lie, v. Abborrire

*Smuovere, to remove, v. Muovere

*Smugnere, & } to dry up, v. Mungere
Smungere, }

Smuovere, to stir up, v. Muovere

Socchiudere, to half shut, v. Assidere

Soccorrere, to succour, v. Correre

Soddisfare, to satisfy, v. Fare

*Sollere, (obsolete) now

*Sofferire, and Sollire, to suffer, v. Offrire

¶ N. B. The whole of the conjugation of *Offrire* may be applied to this verb, as well as the N. B. made to the same.

Solliggere, to fry lightly, v. Affiggere

*Soffrire, v. Sofferire

Soggiacere, to be subject, v. Giacere

*Soggiugnere, & } to subjoin, v. Giù-

*Soggiungere, } gnere

So-lere, to be accustomed, a defective verb

*1. *gho*, *Suóli*, more elegant *Suógli*, *Suóle*: *ghiamo*, *lète*, *ghiano*. In poetry, *tu Suói*, or *Suo' k*, *egli -le l*, *noi -lèmo*^m

2. *lèvo*, or *lèva*, &c. and *solèa*, or *solia*ⁿ in poetry

6. *ghia*, *gli*, or *ghia*, better than *Suógli*, *ghia*: *ghímo*, *ghíde*, *ghiano*

10. *lèndo*

11. *lito*

¶ N. B. The tenses wanting are formed with the auxiliary verb *Essere*, and the passive participle *Sólito*, viz. *Io fui sólito*, &c. which answers to the Latin *fui solitus*. We may likewise say, *Io Io sono solito*, *Io era solito*, and so on through all the tenses.

*Sólvere, to loosen, v. Risolvere

Sommérgere, to drown, v. Aspérgere

Somméttere, to submit, v. Méttete

*Sonáre, to play upon an instrument

*1. *io suonò*, or *sono*: *tu suoní*, or *soni*; *egli suonò*, or *sonò*: *egli suonano*

*5. *suonò*, or *sonò tu*: *suoní*, or *soni egli*; *suonino*, or *sonino egli*

*6. *io, tu, or egli suoní*, or *soni*; *egli suonino*, or *sonino*

¶ N. B. The diphthong UO cannot be introduced in any other inflection of the verb *Suonare*, because in no other the accent could possibly fall upon it. See OBSERVATION II. p. 277.

Sopprimere, to suppress, v. Esprimere

*Sopraffare, to overpower, v. Fare

*Sopraggiugnere, & } to come unexpected,

Sopraggiungere, } v. Giungere

*Soprappréndere, to overtake, v. Préndere

Soprascrivere, to superscribe, v. Scrivere

Sopraspéndere, to spend too much, v. Spéndere

*Soprasedére, to cease for a time, v. Sedére

*Soprastare, to overhang, v. Stare

Sopravvenire, to come unexpectedly, v. Venire

Sopravvivere, to survive, v. Vivere

Soprinténdere, to superintend, v. Inténdere

Sórgere, to rise, v. Accórgere

Sorpréndere, to surprise, v. Préndere

Sorrégere, to support, v. Réggere

Sorrídere, to smile, v. Ridere

Soscrivere, to subscribe, v. Scrivere

h ————— ond' ei mi mena

Talor in parte, ov' ioper forza il sego. (*Id.*)—E.

i Or dubbi tu, e dubitando sili. (*Dante.*)

Preso dal nuovo canto stupe. e síle. (*Varchi.*)

k Già suo' tu far il mio sonno almen degno Della tua vista. (*Petr.*)—E.

l Come talóra al caldo tempo sale. (*Id.*)—E.

m Girando il monte come far soléno. (*Dante.*)—E.

n Ardenti, e struggo ancor com' io solía. (*Petr.*)—E.

Sospèndere, to suspend, *v.* *Prèndere*
**Sospìgnere*, & } to push, *v.* *Cingere*
Sospingere, }
Sostenere, to sustain, *v.* *Tenere*
Sottintendere, to understand, *v.* *Inten-*
dere
Sottomettere, to submit, *v.* *Mettere*
Sottoscrivere, to subscribe, *v.* *Scrivere*
**Sottraggere*, (obsolete) now
Sottrarre, & } to draw away, *v.* *Trarre*
**Sottrarre*, }
**Sovrastare*, to overhang, *v.* *Stare*
Sovvenire, to help, *v.* *Venire*
**Sovvertire*, to subvert, *v.* *Dormire*
**Spandere*, to spread, regular,
 but we may say
 11. *spanto*, or *spaso* in poetry
Spargere, to scatter
 3. *sì, gèsti*, *se*: *gémmo, gèste, sèro*
 *11. *to*, or *so*
Sparire, to disappear, *v.* *Apparire*
**Spaziare*, to expatiate, *v.* *Odiare*
Spègnere, to extinguish
 *1. *ngo, ghi, gne*: *nghiàmo, gnète,*
ngono
 3. *nsì, gnèsti, nse*: *gnémmo, gnèste,*
nsero
 *5. *gni, nga*: *nghiàmo, gnète, ngano*
 *6. *nga, nghi, nga*: *nghiàmo, nghiàte,*
ngano
 11. *nto*
Spèndere, to spend, *v.* *Prèndere*
Spiacere, to displease, *v.* *Piacere*
**Spìgnere*, & } to push, *v.* *Cingere*
Spingere, }
**Spònere*, (obsolete) now
**Sporre*, to explain, *v.* *Porre*
Spórgere, to stretch out, *v.* *Accòrgere*
Sprovvèdere, to leave destitute, *v.* *Provè-*
dere
Stare, to stay, or to be, *v.* *Dare*
 ¶ N. B. Except the perfect; for it
 would be a most odious vulgarism,
 only common to the Romans, and the
 rabble of Tuscany, to say, *io stiedi*,
egli stiede, &c. while to say, *io diedi*,
egli diede, is as classical as *io detti*,
egli dette; but this last mode of in-
 flecting the preterite of *Dare* is the
 only one similar to that of this verb.
Stèndere, to extend, *v.* *Prèndere*
**Stìgnere*, & }
**Stingere*, } to discolour, *v.* *Cingere*

Stógliere, to dissuade, *v.* *Cógliere*
Stonare, to get out of tune, *v.* *Sonare*
Stórcere, to twist, *v.* *Tórcere*
**Storre*, a contraction of *Stógliere*
Stravedere, to see much, *v.* *Vedere*
Stravolgere, to wrest, *v.* *Vólgere*
**Stridere*, to scream, *v.* *Assidere*
Strìgnere, & } to bind fast
Strìngere, }
 3. *sì, gèsti*, *se*: *gémmo, gèste, sèro*
 11. *Stretto*
Strù-ggere, to melt
 3. *ssi, ggèsti, sse*: *ggémmo, ggèste, ssero*
 11. *tto*
Stúpere, to wonder, a defective verb, and
 merely poetical.
 1. *egli stupe* *v.* he wonders
Succèdere, to succeed, *v.* *Concèdere*
**Succìgnere*, & } to tuck up, *v.* *Cingere*
Succìngere, }
**Svégliere*, & } to pull up
Svéllere, }
 3. *sì, lèsti*, *se*: *lémmo, lèste, sèro*
 11. *to*
Svenire, to faint away, *v.* *Venire*
**Svérre*, a contraction of *Svéllere*
**Svestire*, to strip one, *v.* *Dormire*
Svólgere, to unfold, *v.* *Vólgere*
**Svólvere*, to unfold, *v.* *Vólvere*
**Suppònere*, (obsolete) now
Suppòre, to suppose, *v.* *Porre*
**Súrgere*, to rise, *v.* *Accòrgere*
Sussistere, to subsist, *v.* *Esistere*
Tacere, to hold one's tongue, *v.* *Giacere*
Tàngere, to touch, a defective and poe-
 tical verb, of which we find
 1. *-tange* *q.*, and few inflections besides
Tèndere, to tend, *v.* *Prèndere*
Ten-ère, to hold
 1. *go, Tièni, Tiène*: *iàmo, ète, gono.*
 ¶ Poets may say, *io Tegna, tu Tegni,*
egli Tenc noi Tegnàmo, or Tèng-
iàmo
 3. *nì, èsti, ne*: *émmo, èste, nero*
 4. *Terrò, &c.*
 5. *Tièni*, and in familiar *Tc, ga*, and
Tegna in poetry: *iàmo, ète, gano*, and
Tègnano in poetry.
 *6. *io-ga, tu-nghi, or nga, &c.* In
 poetry we find *tu Tegna: noi Teg-*
nàmo, or Tèngiàmo, voi Tèngiàte,
eglino Tègnano.
 7. *Terret, &c.*

o Che non corrèsson là coll' ale spase. (Bocc. Tcs.)—E.

p Preso dal nuovo canto stupe, e sile. (Varchi.)

q Io son fatta da Dio, sua mercè, tale,
 Che la vostra misèria non mi tange. (Dante.)

Térgere, *to clean*, v. Aspérgere

‘Tignere, & } *to dye*, v. Cingere

‘Tingere,

‘Tóllere, an obsolete form of the modern infinitive *Tógliere*. The poets might yet make use of the following inflections only :

1. *tu tolli, egli tolle :*

2. *egli tolléa*

9. *tóllere*

10. *tóllendo*

Tógliere, *to take away*, v. Cógliere

Poets may say,

•1. *tu toi, or to’r*. This last is also familiar.

‘Tonáre, *to thunder*, v. Sonáre

Tórcere, *to twist*, v. Attórcere

‘Torre, a contraction of Tógliere

Tossire, *to cough*, v. Dormire

‘Tradúcere (obsolete), now

Tradúrre, *to translate*, v. Addúrre

Traffiggere, *to transfir*, v. Affiggere

Tralúcere *to shine through*, v. Lúcere

Tráere, & } (obsolete), now

‘Trággere,

Tra’rre, *to draw*

•1. *ggo*, better than *Trao* ; *i*, or *ggi*, *e*, or *gge* : *iámo*, or *ggiámo*, etc, *ggomo*, better than *ono*

2. *íra*, &c.

3. *ssi*, *éssi*, *sse* : *énmo*, *éste*, *ssero*

4. *rrò*, &c.

•5. *i*, or *ggi*, *gga* : *iámo*, or *ggiámo*, etc, *ggano*

•6. *gga*, *ghi*, or *gga*, *gga* : *iámo*, or *ggiámo*, *iáte*, or *ggiáte*, *ggano*

7. *rrí*, &c.

8. *éssi*, &c.

10. *éndo* or *ggéndo*

11. *tto*

¶ N.B. Of all the inflections of this verb, which may and may not have the GG, those without them are preferable, except

•1. *io traó* : *egliino tráono*, which are inferior to *traggo*, and *trággono*

Trascégliere, & } *to select*, v. Scégliere

‘Trascérre,

‘Trascéndere, *to surpass*, v. Scéndere

Trascórrere, *to run over*, v. Córrere

Trascrívère, *to transcribe*, v. Scrívère

‘Trasfóndere, *to pour from one vessel into another*

Trasméttere, *to transmit*, v. Méttere

‘Traspónere (obsolete), now

Traspórrere, *to transpose*, v. Porre

Trattenére, *to entertain*, v. Tenére

Travedére, *to see double*, v. Vedére

‘Travestíre, *to disguise*, v. Doruáre

Travólgere, *to invert*, v. Vólgere

‘Vádere (obsolete), v. Andáre

Va-lére, *to be worth*

1. *glió*, *li*, *le* : *gliámo*, *léte*, *glióno*

3. *lsi*, *lésti*, *lse* : *lémmo*, *léste*, *lséro*

4. *rrò*, &c.

5. *li*, *glia* ; *gliámo*, *léte*, *gliáno*

6. *glia*, &c.

6. *rréi*, &c.

•11. *lúto*, better than *lsáto*

¶ N.B. PISTOLESI, zealous to remove equivocal in spite of the use established by authors of immortal fame,

‘ Quél vago, dolce, caro, onésto sguardo

Dir pareá : to’ di me quel che tu puóí. (Petr.)—E.

• Since all the infinitives of verbs in the Tuscan language end either in *are*, *ere*, or *ire*, it is clear that *Traire* is a contracted verb ; nor can we say that *Tirare* is its radical ; for although the meaning be the same, yet *Tirare* has the whole of its regular conjugation in *are*, and has nothing to do with the inflections of *Traire*, which manifestly belong to the second conjugation. We must, therefore, consider it as either derived from *Traere*, or *Traggere*, since some of its inflections seem derived from the one, and some from the other of these verbs. Cinonio maintains *Traggere* to be the only radical ; and the Academicians Della Crusca have inserted neither *Traggere* nor *Traire* alphabetically ; yet at the verb *Tirare* they mention the above obsolete infinitives, but take no notice of the diversity of the conjugation of *Traire* or *Tirare*, nor of the derivation of the former ; yet they observe that *Traire* has some significations peculiar to itself. Whether, therefore, we ought to assign *Tráere*, or *Trággere*, for the primitive root of *Traire*, remains undecided ; since the Academicians, being silent on the subject, have admitted of the participle present *traente*, and the greatest part of the inflections of *traire* are very seldom found with GG in the classics. On the other hand, we find *Traggere* used by Dante, and even by Petrarch, in this line : “ Mi fa del mal passato trágger guái.”—Let the same observation be applied in every respect to all the derivatives of *Traire*, which are *Attráere*, *Contráere*, *Ritráere*, and *Sottráere*. See them at their places.—F.

would deviate even from *CINONIO*, and cancel the GL in all the inflections of this verb, where they become the same with those of the verb *Vagliare*, to sift; substituting to it sometimes the simple L, and sometimes the LG: but if we were to listen to arguments of this kind, and thus contradict the universal use of the classics, we might frame quite a new grammar and language; for cases of similar equivocal are innumerable, but unavoidable: so let the pupil conjugate this verb, and the others like it, as exhibited above, and he will never be wrong.

*Variare, to vary, v. Odiare

Uccidere, to kill, v. Assidere

Udire, to hear

1. odo, odi, ode : udiámo, udiúte, ódono

*4. udirò, &c. and in poetry udrò, &c.

5. odi, oda : udiámo, udiúte, ódano

6. oda, odi, or oda, oda : udiámo, udiúte, ódano

*7. udiréi, &c. and in poetry udréi, &c.

Ve-dere, to see

*1. ggo, ggio, or do, di, de : ggiámo, or diámo, dete, ggono, ggiono, or dono

*3. Vidi, déi, détti, or ddi, désti, Vide,

dè, dètte, or dde : démmo, déste, Videro, dérono, déttero, or ddero

*4. drò, or derò, &c.

*5. di, or Vè¹, gga, ggia, or da : ggiámo, or diámo, déte, ggano, ggiano, or dano

*6. gga, ggia, or da, ghi, ggi, or di, gga, ggia, or da : these three last inflections might be used for the second person singular, but those preceding them are the most proper: ggiámo, or diámo, ggiúte, or diúte, ggano, ggiano, or dano

*7. dréi, or deréi, &c.

*10. ggéndo, or déndo

*11. dúto, better than Visto

¶ N.B. Whoever would use the first

inflection to the many given above to each tense and person of this verb, would be sure of never being wrong; nay, he would always be the most accurate speaker or writer. Yet, that the more inquisitive student may appreciate the merit of each of the above numerous inflections, I shall subjoin here proper remarks to each tense, which I shall represent by the usual figures, 1, 2, 3, 4, &c.

1. ¶ For those persons which have various inflections we ought to adopt those with a GG, not followed by I. in elegant prose; those with GG followed by I in verse, and those without GG in familiar and colloquial style; except noi Veggiamo, which is the only good one, both in poetry and elegant prose.

3. ¶ The inflections printed at length are by far the best: those with DD may pass in conversation, and those in dei, detti, dè, dètte; dérono, dèttero, may be supported by classical authority, but should not be used, except in poetry, or in eloquent periods, with great discrimination. Yet they are perhaps preferable in the conjugation of the compound verb *Provvedere*, as it appears from authorities of great weight.

4. } ¶ However preferable the contract-

7. } ed inflections of these two tenses be, yet the regular and extended ones have the support of the most pure writers, and might be used in any writings of an elevated style, if suiting the rhyme or the period.

6. { ¶ For the choice of these inflec-

10. { tions, apply to them the very same remark as given above at No. 1. except noi Veggiamo, voi Veggiate, and Veggéndo, being the only good ones for verse or prose of an elevated style.

Ven-irèu, to come

¹ To this inflection one of the particles lo, la, le, li, is often annexed, doubling the 1; thus, vello, vella, &c. meaning, See him, or her, &c. The use of such expression is excellently pointed out in the following lines of *Lasca*:

Tu sarai messo da' fanciulli in báia,
E diranno: ecco Alfânso, vello vello,
Che próprio par la Biliórza gáia.—E.

¹¹ We sometimes make a reflexive verb of Venire, and say Venirsene. Exam.

Mirata da ciascún passa e non mira

La bella Donna e innáuzi al re sen viène. (*Tasso*.)

Sometimes Viène is used instead of è, it is; as Vien detto, Vien supposto, it is said, it is supposed.

1. *ga*, and in poetry *Vegno's*, *Vièni*, *Vien*: *idmo*, better than *ghiàmo*, poetically *Vegnàmo*, *ite*, *gono*, and poetically *Vegnòno*
3. *nì*, *lèti*, *nò*: *l'mmo*, *iste*, *nero*
4. *Verrò*, &c.
- *5. *Vièni*, *ga*: *idmo*, *ite*, *gano*. Poets say, *Vegna egli*: *Vegnàmo noi*, *Vègnano egliàno*
- *6. *ga*, *ghi*, better than *ga*, *ga*: *idmo*, *idte*; better than *ghiàmo*, or *ghiàte*; *gano*. In elegant prose, or verse, it is better to say, *Io Vegna, egli Vegna*: *noi Vegnàmo*, *voi Vègnate*, *eglino Vègnano*. Even *tu Vègni* might be instanced, but *tu Vèngi* is preferable.
7. *Verrà*, &c.
11. *ùto*
- *Vestire, to dress, v. *Dormire*
- Vigere, to be rigorous, a defective verb, of which *Della Crusca* gives us only the following inflections; and as no grammarian speaks of it, it would not be advisable to adopt it, but as an impersonal verb, and only in elegant prose or verse.
- *1. *egli*, *vigerà*
- *4. *egli* *vigerà*
- Vin cere, to conquer
3. *sì*, *cèsti*, *se*: *cèmmo*, *cèste*, *sero*
11. *to*
- Vi-vere, to live
- *1. This tense is regular, but the poets may say, *noi Vivèmo*²
3. *ssì*, *vèsti*, *ssò*: *vèmmo*, *vèste*, *ssero*. The purest classics authorize the poets or other elegant writers, to use the following inflections, but not in familiar, viz.
- *3. *io Vivètti*, *egli Vivètti*: *eglino Vivèttero*
- *4. *verò*, &c. and in poetry, *vrò*, &c.
- *7. *verrà*, &c. and in poetry *vrà*
- *11. *vùto*, better than *ssùto*: and in poetry *ssùtò*³
- Ugnere, & } to anoint
- Un-gere, }
3. *sì*, *gèsti*, *se*: *gèmmo*, *gèste*, *sero*
11. *to*
- Vo-lère, to be willing.
1. *gliò*, and *Vo'*, *Vuò*, or *Vuo'*, better than *Vuòli*, *Vuòle*, and in poetry *Vole*, *gliàmo*, and in poetry *lèmo*, *lète*, *gliàno*
3. *lì*, *lèsti*, *lìe*: *lèmmo*, *lèste*, *lìro*. PRÆTARCH and other eminent authors entitle the poets to the use of these inflections,
- *3. *io-lsì*, *egli lse*: *èglino lsero*
4. *rrò*, &c.
- *6. *glia*, *gli*, better than *glia*, *glia*. &c.
7. *rrà*, &c.
11. *lùto*, far better than *lsùto*, which however is not quite an error.
- Vól-gere, to turn
3. *sì*, *gèsti*, *se*: *gèmmo*, *gèste*, *sero*. Take care, *tu Volgèi*^d is a poetical inflection of the imperfect, which is besides a perfectly regular tense.
11. *to*
- *Vólvere, see Vól-gere
- * N.B. To refer to *Volgère* for the meaning of this verb, is very proper; but to confound its inflections with those of the same verb, as *Della Crusca* have done, is certainly inaccurate.—*Vólvere* is a regular verb; and from the numerous instances of it, and of its compounds, *Invólvere*, *Rivólvere*, and *Sevolvère*, which occur in the poets, we may fairly attribute to it all the tenses and moods of a regular verb, with the only exception of the Participle *Pass*, which must be borrowed from *Vólvere* to make *Volto*. For the participle *involato* of its compound *Invólvere* could not authorize us to form any similar participle for the primitive *Volvere*, nor for any other of its compounds above given, because they would cause equivocation with the participles of other verbs, and could not besides be instanced in any good author. To give an example of this very elegant verb, it will be sufficient to quote this highly poetical description of *Fortune* from DANTE. *Inf.* 7.

² Rimembrando ond' io vegno, e con qual piùm *P. tr.*)—E.

³ O Donna, in cui la mia speranza vige. (*Dante*).—E.

⁴ Che sanza speme vivèmo in disio. (*Id.*)

⁵ Ugolìn d' Azzo, che vivètte vosco. (*Id.*)—E.

⁶ Sarò qual fui, vivò com' io son visso. (*P. tr.*)—E.

^c Volère is sometimes used for Dovère, as *Si vuole osservare*, &c. it i. e. to be observed, &c. where *si vuole* means *si deve*.

^d Spirto felice, che sì dolcemente Volgèi quagl' occhi.— (*P. tr.*)—E.

Quèsta è coléi, ch' è tanto posta in croce
 Pur da colór, che le dovrián dar lode,
 Dándole biásmo a torto, e mala voce :
 Ma ella s' è beàta, e ciò non ode :
 Con l' altre prime creature liéta
 Volve sua spera, e beáta si gode.

Uscíre, to go out.

¶ N. B. We read in the *Vocabolario* the infinitives *Escíre* and *Uscíre*, but if

we attend to the examples quoted, we shall willingly reject *Escíre*, and never adopt any inflection of this verb, commencing with E, but those in which the *accent* or stress of the word lies upon it, according to the principle established by *Cinonio* and *Della Crusca*; which see at length, in OBSERVATION II. p. 277.

*Nè credo, ch' 'l mio dir ti sia men caro,
 Se oltre promission teco si spazia.*—DANTE PURG. 28.

Nor do I think that my speech will be less acceptable,
 Because it proceeded to a greater length than I promised.

CAUTION TO THE STUDIOUS.—Let the studious not despise the insertion of so many *Obsolete* verbs to be met with in this LIST. They deserve his particular attention, not because he may make any use of them, but because they will be his best guide for tracing to the modern infinitive some of the most difficult inflections of the modern irregular verbs. For instance, if he meet in some book *io odo, eglino ódono, &c.* in vain would he look at the letter O for a verb likely to be the root of these inflections, if the obsolete verb *Odíre* had not been inserted: but by finding this obsolete infinitive, and being there referred to *Udíre*, he will soon find the inflections sought for, and will be, moreover, able to account for their origin.

A KEY

TO THE EXERCISES GIVEN IN THIS GRAMMAR.

BY THE EDITOR,

As suggested by the MONTHLY REVIEWERS, see p. xix, xx.

N.B. *The marginal number indicates the page where these Exercises are given in English.*

- p. 35. I grand' evénti, e rivoluzioni di Fráncia. Gli eclissi della Luna. Lo stúdio delle belle léttere. Lo spécchio della mia cámara. Il tímóre de' torménti dell' inférno. Le virtù de' Románi. L' ódio de' miçi nemíci. Tutte l' ossa del vostro corpo. L' anéllo della principéssa. La fávola delle ranócchie. L' occhiáte dell' assembléa. Il paése dell' Amázzoni. Imitàre gli antíchi. Le belle donne di Londra. Tutti i profèti del mondo. Tutti i librái di quéstà città. La gran soddisfazióne, che io ho.
36. L' álbero della libertà. Le bocce, ed i bicchiéri. Gli amíci, ed i nemíci del vostro paése. Le disgrázie del pópolo. Gl' Imperatóri, e l' Imperatrícj. Il maéstro diligénte, che io ho. I più diffícili esercíj.* L' erbe dello speziále. Gli amóri di Fíllide. Io ho tre zii. Lo stato felice dell' Inghiltérra. Il cattívo succésso di quell' imprésa. Gli occhi neri di mia sorélla. Il rumóre della plebágia. I di della settimána. Collo spírito. Co' libri. Coll' onóre. Coll' ánima pensánte. Su la távola. Su l' órgano. Sul gravicémbalo. Su l' apparénze. Nell' elezióne. Nella cámara. Nel regno. Negl' invérni. Nelle effígie. Pel tempo. Per l' amóre. Per lo stúdio. Per la móglie. Per l' amarézza.
37. Egli punisce l' orgóglio; ella biásima la vanità; voi predicáte la temperánza; eglino ámano la virtù; schifáre la pigrizia. Ricompensáre la sobrietà; tu odi il vizio; Io imparerò il diségno; Studiare la geografia; trascuráre la pittúra; il ferro, e l' acciáio sono più útili dell' oro, e dell' argénto.
37. La ségale, il grano, l' orzo. Mi piáce il vino. Io bandisco la pace. Io íntimo la guérra. Il sale, l' acéto, l' olio. Voi ammiráte la bellézza.

* Observe, that if for *exercices* were meant the task of the teacher, called in French *la tâche*, or *le devoir*, we could say nothing else for it than *Lezióne*; but in any other sense *esercizio* is its proper corresponding term.

- p. 38. Il Conte di Sassónia ; Il Generále Ligonier ; Il Maresciallo d' Estres ; Il Luogotenénte Gordon ; La regína Carlóttá ; L' Imperatóre Leopólto.
38. Gli occhi, e l' orécchie ; le bráccia, e le gambe ; il padre, le madre, ed i figli ; i giòrni, e le notti ; il palazzo, e il giardíno.
39. Lavátevi le mani ; mi duóle il capo ; mi son bruciáto il dito ; ella ha perdúto la vista ; egli ha perdúto il cappéllo, e la borsa.
40. La política Inglése ; la moda Francése ; la língua Cinése ; la música Italiána ; una távola quádra ; palle rotónde ; una pittúra ovále ; il piáno triangoláre ; la situazióne sana ; un vento caldo ; un' ária cattíva ; una stagione nebbiósá ; una berrétta rossa ; cappélli neri ; un ábito biáncó ; ábito* scuro ; pesce cattívo ; uva insípida ; pesca immatúra ; religióne dominánte ; fióre scoloríto ; una vécchia sdentáta ; un giovane sguaiáto.
43. Un manicótto ; una scátola da pólvére ; una cámera da letto ; un bue, de' buói ; una ragázza ; delle ragázze ; della seta ; della bianchería ; del sale ; del denáro ; delle fibbie d' argénto ; de bicchiéri ; del vitéllo ; delle pernici ; io bevo sempre áqua ; sento delle donne che bistiecciano. Io non mángio mai frutta.
44. Il cavállo del mio pardróne ; i guánti della mia serva ; i libri de' miei amici ; il figlio di mio zio.
L' ólio da insaláta ; un cavállo da carrozza ; una palétta da fuóco ; una berrétta da notte.
Un mantéllo di scarlátto ; delle calzétte di seta ; una cassa di legno ; un pettíne di corno ; un anéllo d' oro. Sonáre† la spinétta ; sonáre il gravicémbalo ; giuocáre alla palla a corda ; giuocáre all' ombre, alle palle.
46. La Germánia è più grande, e più poténte dell' Itália ; Giúlia è più bella, o bella quánto, o meno bella di María ; Virgílio scrisse più di qualúnque altro poéta del suo tempo ; le mani di vostra sorélla sono più biánche dell' alabástro ; ella è più sávia, sávia quánto, o meno sávia di me ; Miltóne era molto più dotto di Dante ;

* According to our present mode of speaking, we say *ábito*, both for a *coat* and a *gown*; and if we particularly wish to specify the latter, we say *un ábito da donna*. The author had translated *gowu*, *roba*, which is not now understood in any such meaning; and the classics have much oftener used it for a king's, or counsellor's robe, than for a lady's gown. *Vestíto* is also used for *Ábito*, in general, and *Vedíto* for a gentleman's coat.

† The author had given to the verb *sonare* the article of the genitive *della, del, &c.* which is a gross Gallicism: but when the verb *sapére* governs *sonáre*, we may then prefix to the instrument the particle *di*, thus: I can play on the tambourine, *So sonár di cémbalo*. He can play on the violin, *Su sonár di violíno, &c.*

Londra è molto meglio lastricata* di Parigi; Venezia è molto meno popolata di Napoli; il sesso femminile è molto più delicato† di complessione del mascolino; piuttosto un poco, che nulla; è più debole, che forte; è meglio studiare, che stare ozioso; è miglior capitano, che soldato; è più bianco, che giallo.

p. 48. Il più orgoglioso di tutti gli uomini; il più pernicioso di tutti i delitti; coloro che sembrano essere i più ingegnosi, non sono sempre i più dotti; egli è fantastichissimo: ella era infelicissima; eglino sono stati cortesissimi, e prodighissimi; Dio è giustissimo; ieri era un tempo freddissimo, e nebbiosissimo; ella è bonissima; questa è la più bell' opera delle vostre mani.

51. ‡ Un ragazzetto, una ragazzina, una creaturèlla, una casettina, un lepratto, or lepreto, un berrettino (*see n. 7, p. 46, and the note ibid*), un ruscellettino, una donnina (*see the Exception, n. 12, p. 48*), un tavolino (*see as referred above, at berettino*), una donnicciuola, un casone (*see the reference above, at tavolino*), pioggerèlla, un salone, un cappellone, un cappellaccio, gentagliaccia, or gentame (*see n. 13, p. 48*), ribaldaccio (*see at n. 6 and 8, p. 46*), un poetuzzo, un filosofastro, pollame, carne, § gentaglia, gentame, or gentagliaccia.

57. Ventun cavallo; mille cinquantuna provincia (*see Exception, n. 3, p. 49*), mille trecento soldati; Luigi decimo quarto era molto meno ammirato d'Arrigo quarto; Guglielmo terzo fu un gran conquistatore; cento teste fra gli amici d'Aristotile: tremila lire sterline; tutt' e due le gambe, ambedue l' orecchie. (*See n. 9, and its note, p. 51.*)

62. Io parlo di me, di te, di voi, di loro; tu mi vuoi bene; egli, or ella ci viene vicina; noi gli vediamo ogni giorno; voi potete far ciò per me, per noi, per loro; eglino sono avari seco lei, seco lui. Eglino gli stimano moltissimo; ella mi, or ci parlò più volte; staranno con noi per sempre; certamente è dessa; Io lo dissi loro due volte; fo ciò per lei, non per lui; andrò con loro; Io mi vedo;

* Observe, that the English word *paved* must be understood of the sides only of the streets of London; for if it were the middle, we then would say, *selciato*, or *cattoldta*, if the town were paved as London.

† This word is much better in this sentence than *gentile*.

‡ In these Extracts the scholar may adopt other diminutives, *peggiorativi*, &c. from those here given; but let them mind the CAUTION, n. 11, p. 47.

§ At this word the Academicians *Della Crusca* observe that it means also a quantity of meat, the termination of AME having properly a signification of abundance of the thing denoted by the primitive. See another signification, at n. 13, p. 42.

è per lei stessa; egli parla di se medesimo; Bruto uccise se stesso.

- p. 69. Ditemelo; Dio ti vede; Io vi voglio bene; egli ci scelse; credetemi; io gli diédi il libro; ella parla a me non a voi; églino lo vedono; díteci la verità; le insegnerò l' Italiáno; non gli ho mai parlató, non gli capisco (*and if feminine, change gli into le*); ella vi darà la lèttera; il re ci concéde un tal favóre; églino vi si dedicárono; dátemi del pane; per dirvi la cosa come è; lasciándomi solo (*and if there is occasion for the preposition IN in its full force*), nel lasciármí solo; éccoci quí; éccoli là.
72. Voi me la manderéte; egli se ne loda; églino ce ne daránno (*for either of it, or of them*). Voi gliéle renderéte; la Signóra ce ne parlò; ella me lo diéde di nuovo (*and if it relates to a thing made of the fem. gender in Italian, say*), ella me la, &c.; noi gliene domanderémo: un Signore melo disse; rammentátemelo; ella me gli prestò (*and if IT, or THEM, in these two last sentences, related to feminine, sing. and plural, then say LA for LO, and LE for GLI*).
113. I tuói caválli, ed i tuói cani sono boníssimi; la mia azióne non é bassimévole; il loro oriuólo va sempre male; i loro affári sono in cattivo stato; il vostro amóre é finto; la nostra casa è più bella della vostra; la sua carrózza non è bella; i miéi amíci, ed i vostri; il vostro giardíno è più grande del mio; i nostri servitóri, ed i loro; non è mio, ma vostro; quélla scátola è vostra, vedéte quel palázzo, era mio, &c.
118. Mio fratéllo, e mia sorélla sono andáti in campágná; tutti i vostri fratélli, e le vostre sorélle sono indispósti; mia madre, e vostra cugína partiránno dománi per Parígi; mio padre sta molto male; Vostra Altézza; Sua Maestà; L' Altézze Loro; L' Eccellénze Loro; la nostra città è più grande della vostra; i miéi anélli érano più belli de' loro *or* suói); il suo oriólo, Signóra, é supérbo; i vostri fióri sono bellíssimi; quélla Signóra è una mia parénte; quel Signóre era tempo fa uno de' miéi nemíci, ha perdúto le fibbie; (*read again n. 14, 15, and 16, at p. 114.*) essa ha perdúto la vista.
122. Quésta donna fu tempo felicíssima; Quest' uómo mi piáce moltíssimo; Quésto cavállo non va bene. Quéste Signóre sono vestíte modestaménte; Quésti Signóri rémbrano ésser forestiéri. Quell' álbero è cárico di frúttá (*read List of Nouns, p. 23 and 24, and Remarks, p. 25.*) Come vi piáce quélla casa? Quest' è

un uómo disprezzábile. Quélla donna è dédita al vizio, ed inclináta alla virtù. Quéste giòvani hanno un carattere assái cattivo, e cotéste (*if near the person we speak to*) l' hanno molto buóno; (*the words l' hanno must be added in Italian.*) Cotesto (*or* Ciò) m' inquiéta, (*supposing to allude to something mentioned by the person we speak to, see n. 13, p. 119.*) Non credo ciò, *or* Cotésto non lo credo (*supposing the same*). Il príncipe Eugénio, e il Re Federigo furono due gran Generali, quésti fu amico di Voltaire, e quegli dell' Imperatore (*see n. 5, and note *, p. 118*). Quégli, che venne quésta mattina. Quégli, che vi disse una tal cosa. Quélla che mi diéde la vostra lèttera. Quel che voi cercáte. Quégli che voi avéte raccomandáto. Colóro che, *or* Quélli che fanno cosí, sono da biasimáre. *Or*, Chi fa cosí, è da biasimáre (*see n. 15, p. 119*).

p. 126. Alessándro, che stimò la terra troppo piccòla. L' uómo, che ho vedúto. È una persóna, a cui (*or* alla quále) sono molto obbligáto. Quélla è la donna di cui vi parlái. (*read n. 15, p. 119.*) Il Signóre dal quále io venni. Le ricompénse, che sono promésse. I libri, che voi avéte stampáti. Il che mi duóle moltíssimo (*read n. 11, p. 121*). Del che mi compiacéva tanto. Le predizióni alle quáli voi date fede. Il che alle volte la rende ardíta. La ragázza, che mi portò la vostra lèttera. L' uómo che, vi percósse senza pietà. La Fortúna da cui (*or* dalla quale), ho ricevúto tante ingiúrie. Il denáro, che m' è stato mandáto iéri. L' oro è un metállo, che ci assiste in tutti i nostri bisógni. Non so, quel che dice. Che bel fióre! Ciò non è gran cosa.

127. Che uómo è quégli? *or* Chi è quell' uómo? Che mestière fate? Che dite? Che volete? Che voléte bere? Quále vi piáce più di questi due caváli? Da chi avéte avúto quésta nuóva? Quál è la strada per andáre a Londra? Chi ride, e chi piánge. Che educazióne avéte avúto?

131. Tutti gli uómini di quésto mondo (*or* Ogni uómo, &c.) Tutta la terra. Con tutte le donne. Tutta la gente. Ciascúno, *or* Ognúno parla di guérra. Quálche nuóva. Alcúni uómini dotti. Quálche cosa. Quálche lèttera. Qualche frutto, *or* Delle frutta (*if meant as plural*). Alcúne pesche. Ogni scoláro. Raccontáte quésta fávola ad un altro. Dátemi quálche cosa da colazióne. Altri mángia, altri beve. Ella non parla con nessúno. Qualunque libro. Chiúnque invénta una bugia, deve

éssere punito. Altro' è far la guérra colla penna, ed altro il farla colla spada. Essi coasúmano la roba degli altri.

p. 147. Mentre il maestro inségna, gli scolári rúzzano. Ad ogni moménto si condanneránno, è diránno, &c.

149. Non sono ancóra pronto. Voi siéte capáce a far ciò. Sono andáti via tutti. Non ha rispósto una sola paróla. Non avévo niénte di buóno da dargli. Tu non avévi niénte di particoláre* da dirgli. Ha egli vinto la partíta? (*much better than guadagnáto*). Avrébbero églino intraprésó l' opera. Non hanno églino ricusáto di farlo? Non avrà egli tempo abbastánza da scrívergli? Non hanno niénte di méglío da offerír loro. Non ne avrémo punto?

177. Che vi è stato, *or* che vi sono stati. Vi sarébbe stato, *or* vi sarébbéro stati. Quando vi sarà stato. Esservi stato. Esséndovi stato. Ci fui iéri dopo pranzo. A che ora v' andáste? Dománe ella non sarà a casa. Vi vidi gran gente. Non vi verréte oggi. Vi haun' églino pranzáto.† Voi avéte tre caválli, prestátemene uno. Vedo de' bellíssimi fióri nel vostro giardíno, dátémene qualchedúni. Non ne hanno piú di cinque, o sei. (*Concerning similar expressions, see Note *, p. 138.*) Se ne parla in tutta l' ísola. Perchè esséndovene stato tróppo.

179. Ho ricevúto i libri, che le mie sorélle m' avévano mandati. Gli ho letti tutti; sono bene scritti. La léterá, che mio padre mi scrisse è stata smarríta. Miéi cari amíci, io v' ho sempre amáti come miéi figliuóli. Vi ho spesso ammoníti per vostro bene (*own could not be translated here*). Ho incontráto vostro fratéllo questa mattína; ei siámo abbracciáti l' un coll' altro da buóni amíci. Quéste sono tutte le mostre, che mi avéte dato a scrívere.

181. Appoggiátevi al muro. E' col suo cugíno (*but if it meant to be living in the cousin's house, we must say*) Sta da suo cugíno. Da quel tempo in poi è sempre avánti, o indíetro. Sono di là dal ponte. E' saltáta di là dalla távola. Guardáte sotto, e sopra il letto. Dividiámoci questo fra di noi. Passéggia verso la città. Siáte cortése con tutti. Sono circa le sei (*the word ore being*

* The word *segreto* suggested in the Exercises, p. 147, is wrong, according to the English *in particular*, which never answers to the French *en particulier*.

† In such sentences as the two foregoing, it is often better to express *here* for *qui*, and *there* for *là*; since *ci* and *vi* cannot indicate with precision either the vicinity or the distance of any place.

generally understood). Ho comperato cotesto per voi. Erano fra la gentaglia. Egli lavora, mentre gli altri si spassano. Secondo il mio parere egli ha torto. Operate secondo la nostra regola. Pigliateli tutti, eccetto questi due. E' a riguardo del suo naturale, (*and if important to specify the gender, say*) del naturale di lei. Oltre all' essere ignorante, siete ostinato. In quanto a voi, non dico nulla. Sta dirimpetto alla piazza de' mercanti. Passeggiamo lungo il ruscello. E' vicino al termine del suo viaggio. E' fuor di pericolo. Non ista lontano di casa. Aspettate sino a domani. Quanto a me non la conosco. Vengono dopo di me.

END OF THE LECTURES.

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 Vowel; its definition coinciding in **BUONMATTEI** and **HARRIS**, p. 228, n. 58, and *note* *.
 W. is wanted in the Italian language, and never seen in any Italian horn-book.
 What; how translated, p. 124, n. 28, 29, 31.
 Whatever; do. p. 127, n. 9.
 Whatsoever; p. 126, n. 2.
 We; a pronoun, do. p. 55, n. 5.
 Whence; do. p. 120, n. 2.
 Which; do. *ibid*.
 Who; do. *ibid*.
 Whoever; do. p. 126, n. 2.
 Whosoever; do. *ibid*.
WORDS; their division, p. 220, 231,

n. 62 to 67.—Their *increment*, p. 231, n. 70 to 73.—Their *contraction* at the beginning, p. 232, n. 74 to 77.—At their end, p. 233 to 238, n. 78 to 91.—Their compound forms, p. 238 and 240, n. 92 to 96.—Of different terminations and meanings in *a* and *c*, or *e* and *o*, p. 290.—Of different terminations, but of the same meaning, p. 291.—In *ere* and *ero*, of which there are many, which have three different terminations, p. 293.
 Worse; how translated, p. 43, n. 9, note *.

X. This letter is not used in any Italian word, according to modern orthography; it is only preserved in the Latinisms to be met with in our classics; as, *ex professo*, professionally; *ex abrupto*, abruptly, &c. and in these

two Greek words, *Xanto*, a river, and *Xerse* (sometimes written *Serse*), a king. The sound of the X, before a consonant, is that of the CS; and before a vowel, is like GS, or the same letter in the English word *craggerate*.—In the Italian horn-book it is called *Yckahssay*.

Y is never used in Italian words.—It is inserted in the Italian horn-book, and called *Ysseelon*.

You; how translated, p. 56, n. 7.
 Your; do. p. 111, n. 1.

Z. its two sounds of *smart* and *hissing*; difficulty of discerning and pronouncing them; p. 7.
zione; a feminine termination, p. 258, n. 5.

THE END.

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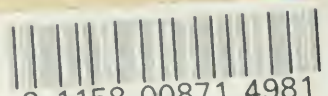
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